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# MUSICAL AMERICA

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EDITED BY

*John C. Freund*

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## AKRON STIRRED BY PREMIERE OF "ALGLALA", NEW AMERICAN OPERA

Work in Prologue and Two Acts with Music by Francesco De Leone and Libretto by Cecil Fanning Is Received Enthusiastically—Mabel Garrison, Edward Johnson, Mr. Fanning and Francis Sadlier in Cast—Carl Grossman Conducts—Three Performances Given

AKRON Ohio, May 24.—This city was the scene of a notable musical event last evening, when a new American opera, "Alglala," composed by Francesco De Leone to a libretto by Cecil Fanning, was given its premiere at the Armory. The presentation of this all-American opera was unique in several respects, and particularly in that the entire community felt a warm interest in the launching of a major work by a fellow-townsmen, Mr. De Leone. Thus every organization of civic importance joined hands in a spirit of cooperation, and, headed by the local Tuesday Musical Club and the National Federation, put forward their best efforts in behalf of the project. In the audience of almost 3000 persons attending the premiere were many persons prominent in national musical circles.

The authors of "Alglala" were fortunate not only in having their work presented under such brilliant and cordial auspices, but as well in the interpreters. The principals were Mabel Garrison, who sang the title part; Edward Johnson, the tenor; Francis Sadlier, bass of Cleveland, and Mr. Fanning.

The argument of "Alglala" has been set forth in the columns of MUSICAL AMERICA (May 17) and will not be repeated in detail here. It will suffice to recall that the opera is based upon a Chippewa Indian theme which tells of the love of *Alglala*, daughter of an Indian Chieftain, and *Ralph*, a white man. An Indian brave who is enamored of *Alglala* attempts to slay *Ralph*, but is killed by *Alglala*; and as the girl and her lover attempt to flee, *Nomegos* (father of *Alglala*) orders his warriors to kill them, and the opera ends on this tragic note.

The music of this new opera is thoroughly and consistently melodious, and if the melodies possess no great distinction, there can be no doubt of their warmth and sincerity. Undoubtedly they lend the work a strong popular appeal. There is, of course, much "local color" in the score, much that is Indian in the accepted and traditional sense, and these aboriginal elements Mr. De Leone employs and develops with considerable skill.

There is much swift action and dramatic grip in the prologue and two acts comprising "Alglala." Mr. Fanning, who, like his musical collaborator, is a native of Ohio, has worked with craftsmanship and ardor, producing a libretto which, while following conven-



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BENIAMINO GIGLI

Tenor of the Metropolitan Opera, Who Sailed Last Week for Europe. He will Sing in Berlin and Italian Cities and Will Return to the United States in September, to Begin His Season with Appearances in Opera in San Francisco. (See Page 37)

## "ELIJAH" OPENS NORTH SHORE FESTIVAL

CHICAGO, May 26.—The sixteenth Chicago North Shore Music Festival was opened tonight in the great Northwestern University Gymnasium at Evanston, with a splendid performance of Mendelssohn's "Elijah." The Chicago Symphony, the Northwestern University a cappella choir and a great chorus of 1000 singers took part. The quartet of soloists was composed of Richard Crooks, Louis Graveure, Monica Graham-Stults

and Merle Alcock. Dean Peter Christian Lutkin of the Northwestern University School of Music conducted. The gymnasium was packed to the doors by a capacity audience at the opening concert and the subscription has been entirely sold out for the rest of the week. Enthusiasm was shown for the soloists, who were recalled repeatedly, for the chorus and for the conductor. The eight concerts of the festival will be reviewed fully next week.

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## OPEN-AIR MUSIC FOR HOT MONTHS GAINS IN FAVOR THROUGHOUT U. S.

Plans for Summer Indicate Important Progress—Ravinia Advances to Lofty Standards in Opera Production—Cincinnati and St. Louis Expect Highly Successful Seasons—Orchestral Series in New York Stadium and Hollywood Bowl—Musical Events Projected in Other Centers

PLANS for the summer season in various centers indicate that there will be much open-air musical activity this year. The acceptance of al fresco concerts and opera productions as ideal entertainment for the hot months is widespread, and no sooner are the obsequies pronounced on the winter season than music-lovers in various centers from the Atlantic seaboard to the Pacific coast look forward to the beginning of a summer series. The idea is growing throughout the country, and the coming months should see definite strides made in the presentation of summer music.

Again the operatic Mecca for the hot months will be Ravinia, the resort not far from Chicago, where Louis Eckstein is again demonstrating his determination to live up to his golden rule of an artistic advance with each successive year. But Ravinia is not the only opera center. Cincinnati has ambitious plans and St. Louis will also make a step forward with the annual season of light opera. Then plans are reported to be on foot for an open-air opera season at the Polo Grounds, New York, by an organization named the Civic Opera Association.

Again New York will have one of the principal orchestral series. As last year, the New York Philharmonic will play at the Lewisohn Stadium, College of the City of New York. The season will be extended from six to seven weeks, and Willem van Hoogstraten will conduct, except in the fourth and fifth weeks, when Fritz Reiner, conductor of the Cincinnati Symphony, will be in charge. Mr. Reiner will make his New York debut on this occasion, and, owing to his European reputation and his marked success in the Ohio city, his advent in the metropolis will be an occasion of more than ordinary artistic importance. Improvements will be made at the Stadium. There will again be an increase in the seating accommodations on the field to provide for increasing attendances. Plans for the series, which is to open on the evening of July 3, have already been announced in MUSICAL AMERICA.

The Goldman Band Concerts, on the Mall in Central Park, will again be a feature of the season in New York.

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## BIG SUM INVOLVED IN JUILLIARD SUIT

Hear Argument in Appeal on  
Interest Accrued Before  
Fund Was Incorporated

By W. A. Hoffman

ALBANY, N. Y., May 22.—The appeal of the Juilliard Musical Foundation from a decision of the Appellate Division, First Department, affirming the ruling of the surrogate of Orange County that the sum of \$965,471.60, the income of the residuary estate of Augustus D. Juilliard before the Foundation was incorporated, is not a part of its fund, was argued today before the Court of Appeals.

Mr. Juilliard died in 1919, leaving a will by which he provided that his residuary estate be used as a trust to be formed for the musical education of students and the promotion of musical culture in the United States. He directed that an organization to carry out his plans be formed as soon after his death as possible, and until such time the income should be paid to a nephew, Frederic A. Juilliard.

The Juilliard Musical Foundation was incorporated by a special act of the legislature about a year later and came into possession of a fund running into millions.

The surrogate held, on an account by the executors, that the provision for the payment of the income to the nephew before the Foundation was created to accept the gift was an intermediate estate which was void under the law as an accumulation not dependent on the minority of an infant and that the income should go to the heirs as in case of intestacy.

If the decision is upheld by the highest court, the fund for the purposes of the Foundation will be decreased by nearly \$1,000,000.

## ARTISTS SAIL FOR EUROPE

Outgoing Liners Carry Many Musicians  
to Foreign Ports

Sailing on the Leviathan on May 24 were Rosa Ponselle, soprano, and Adamo Didur, bass, both of the Metropolitan; Edward Lankow, bass of the Chicago Civic Opera Company, and S. Hurok, concert manager. Miss Ponselle is making her first trip to Europe, but she will spend her time resting and will not be heard professionally on the other side. The same day on the Lancastrina were Rosario Scalerio, teacher of composition at the David Mannes School of Music; George Copeland, pianist; Mrs. George Hamlin, widow of the well-known concert and opera tenor, and her daughter, Anna Hamlin, soprano. Miss Hamlin, who is a pupil of Mme. Marcella Sembrich, will make operatic appearances in Italy during the summer.

On the France, sailing on May 21, were Ottokar Bartik of the Metropolitan Opera Ballet; Rudolph Ganz, conductor of the St. Louis Symphony; Fiske O'Hara, tenor, and Maria Selma, soprano. Mr. Bartik, directly on landing, will go to Milan to confer with Giulio Gatti-Casazza about ballets for next season's

## Sacramento Waits in Line Over Night to Hear Galli-Curci

SACRAMENTO, CAL., May 24.—A record for enthusiasm among concert audiences was established here when Amelita Galli-Curci gave a concert at the State Theater on May 16. Many persons who held membership books of the Saturday Club entitling them to tickets stood all night in order to be first in line for the reservations. The concert was given exclusively for members of the club, numbering about 1700, and although all were entitled to seats either in the hall or on the stage, at least fifty persons took their place in line at nine o'clock the preceding evening. When the box office was opened at nine the next morning, the line had swelled to 250 persons. A number of boys earned money by keeping places for music-lovers.

## America Loses Greatest Light Opera Composer by Death of Victor Herbert

VICTOR HERBERT, America's foremost composer of light opera, and also of important grand operas, died suddenly of heart disease on the afternoon of May 26, while talking to a friend on the steps of the home of his physician, whom he was about to visit. Mr. Herbert, who had been apparently in the best of health, had been very much occupied in the composition of the score for the new Ziegfeld Follies and had been up late on Saturday night assisting at a rehearsal. On Sunday, although he was slightly fatigued, no apprehension whatever was felt concerning his condition. On Monday he lunched at the Lambs' Club. He had an engagement later in the afternoon with Mr. Ziegfeld's manager, but after luncheon, feeling slightly ill, he went to his home instead of to the Ziegfeld office. As his condition did not improve he decided to consult his doctor. As he was in no serious discomfort, instead of sending for the physician he decided to go to his office instead.

As he was about to enter the physician's house, a member of the family

came out and engaged Mr. Herbert in conversation. While they were talking, Mr. Herbert fell unconscious to the sidewalk. He was carried into the physician's office, but was pronounced dead.

Although not an American by birth, Mr. Herbert had always been considered an American composer, as he did practically all of his work in this country. He was born in Dublin, Ireland, on Feb. 1, 1859, and was the grandson of Samuel Lover, the famous Irish poet and novelist. When he was three years old his father died, and he was taken by his mother to Sevenoaks, in Kent, England, where he lived with his grandfather, the famous Samuel Lover. It was Lover who discovered his musical ability.

At the age of seven, he was sent to Germany to begin his musical education, and his first studies were on the 'cello with Cossmann in Baden-Baden. After a few years he toured Germany, France and Italy as a 'cello soloist. In 1882 he was first 'cellist of the Strauss Orchestra in Vienna, and from 1883 to 1886 he was a member of the Court Orchestra in Stuttgart, where he also began a serious study of composition with Seifritz. While in Stuttgart, he published his

[Continued on page 16]



ERVANT and master am I; servant of those dead, and master of those living. Through me spirits immortal speak the message that makes the world weep, and laugh, and wonder, and worship.

I tell the story of love, the story of hate, the story that saves and the story that damns. I am the incense upon which prayers float to heaven. I am the smoke which palls over the field of battle where men lie dying with me on their lips.

I am close to the marriage altar, and when the graves open I stand nearby. I call the wanderer home, I rescue the soul from the depths, I open the lips of lovers and through me the dead whisper to the living.

One I serve as I serve all, and the king I make my slave as easily as I subject his slave. I speak through the birds of the air, the insects of the field, the crash of waters on rock-ribbed shores, the sighing of wind in the trees, and I am even heard by the soul that knows me in the clatter of wheels on city streets.

I know no brother, yet all men are my brothers; I am the father of the best that is in me; I am of them, and they are of me. For I am the instrument of God.

I AM MUSIC.

—NELSON MACY in *Common Sense*.

opera at the Metropolitan. Mme. Selma, who in private life is Mrs. Walter Lewishohn, will sing in the Mozart Festival in Baden-Baden. On the Canopic, sailing the same day, were Edwin Bachman of the Letz Quartet and Ninon Romaine, pianist. Mme. Romaine will be heard in concert in London, Paris, Amsterdam, The Hague, Copenhagen, Christiania, Berlin and Vienna before returning to the United States in the autumn. Benimino Gigli, tenor of the Metropolitan, also sailed for Genoa on the Colombo on May 24.

## Organizes Junior Symphony in Philadelphia

PHILADELPHIA, May 24.—Sponsored by Mayor Kendrick and the city government, Albert N. Hoxie has organized a Junior Civic Symphony Orchestra, to be composed of 125 young people who have attained exceptional ability in the playing of their instruments. Selection of players will be announced by Sept. 1 and rehearsals will begin immediately in the mayor's reception room at the City Hall. Mr. Hoxie expects the first concert to take place during Thanksgiving Week. The orchestra is a development of Mr. Hoxie's work with boys in music and a direct outgrowth of his organization of harmonica bands and orchestras in the Philadelphia schools.

## MacDowell Association's Annual Report Shows Gain in Resources

"An increase in material resources" is mentioned in the annual report for 1923 of the Edward MacDowell Association, Incorporated. A corresponding advance in the personnel of the Peterborough Colony, Peterborough, N. H., is also spoken of. During the summer and autumn of 1923 the Colony numbered fifty residents, including thirty-five writers, ten composers and five artists. Officers of the Association are

Howard C. Smith, president; Mrs. John W. Alexander, vice-president; Benjamin Price, treasurer; Howard Mansfield, secretary, and Mrs. Edward MacDowell, corresponding secretary.

## Gustave Tinlot to Be Concertmaster of Minneapolis Symphony

Gustave Tinlot, concertmaster of the New York Symphony for six years, has accepted the same post in the Minneapolis Symphony under Henri Verbrugghen. Mr. Tinlot came to America from the Opéra Comique in Paris, where he played first violin. He was also a member of the Quartet Hayot, and since 1915 has been on the jury of the Paris Conservatoire. Mr. Tinlot has been enrolled with the technical board of the Franco-American Musical Society since its foundation. Each summer he returns to France to conduct the Biarritz Orchestra.

## New York Music Publishers File Appeal from Cincinnati Radio Decision

CINCINNATI, May 24.—An appeal has been filed by Jerome N. Remick & Company, New York music publishers, from the decision handed down several weeks ago by Judge Smith Hickenlooper. This decision ruled that the Crosley Radio Corporation in using compositions of the Remick firm for broadcasting had not given a public performance for profit according to the provision of the copyright laws.

## McCormack Scores in Paris Concert

Cable advices from Paris report another triumph for John McCormack when he sang at the Théâtre des Champs Elysées on May 21. The tenor's appearance was as soloist with the Conservatoire Orchestra in one of the Beethoven cycle concerts conducted by Walter Damrosch. Mr. McCormack was recalled twelve times.

## DECIDE TO DISBAND HARTFORD ORCHESTRA

Lack of Financial Support  
Brings Failure After  
Years of Service

HARTFORD, CONN., May 24.—At a recent meeting of the board of directors of the Hartford Philharmonic Society it was voted to disband the society, an organization which has played a large and influential part in the musical life of Hartford for the last twenty-four years. Lack of financial support is given as the reason for the action of the board, which felt that the expense of maintaining the orchestra was too great to be continued.

The passing of the orchestra will be a serious loss to the musical life of the community. During the last season eight concerts were given, four in the evening and four on Sunday afternoons. All were well patronized, but there was a falling off in attendance. Local interest waned considerably when the management found it necessary to bring in out-of-town players and engage a conductor and concertmaster from New York, thus destroying the genuine local color of the organization.

The orchestra, which has been instrumental in bringing many world-famous artists to Hartford, was organized through the efforts of Mrs. Charles Dudley Warner in 1900. It began with thirty-five players under the leadership of Richard T. Payne, now of Norfolk. Two concerts were given annually in the first few years, one in the afternoon, for which the admission fee was twenty-five cents, and the other in the evening for a dollar. A. A. Welch was the first president; Mrs. Warner, vice-president; Mrs. Walter Goodwin, secretary, and Mrs. E. W. Hooker, treasurer.

Mr. Payne conducted the orchestra for three seasons and was succeeded by John Spencer Camp, who remained at the helm for eight years. The growth of the orchestra necessitated an increase in the admission fee. Robert H. Prutting succeeded Mr. Camp and remained for eleven years, resigning in November, 1921. He was succeeded by Henry P. Schmidt of New York.

Upon the death of Mrs. Warner, John T. Roberts interested himself in the society and has worked unceasingly in its interest, but the public response, in the opinion of the board of directors, has not been sufficient to carry out the program which had been mapped out. B. S.

## New York University Offers Prizes for College Song

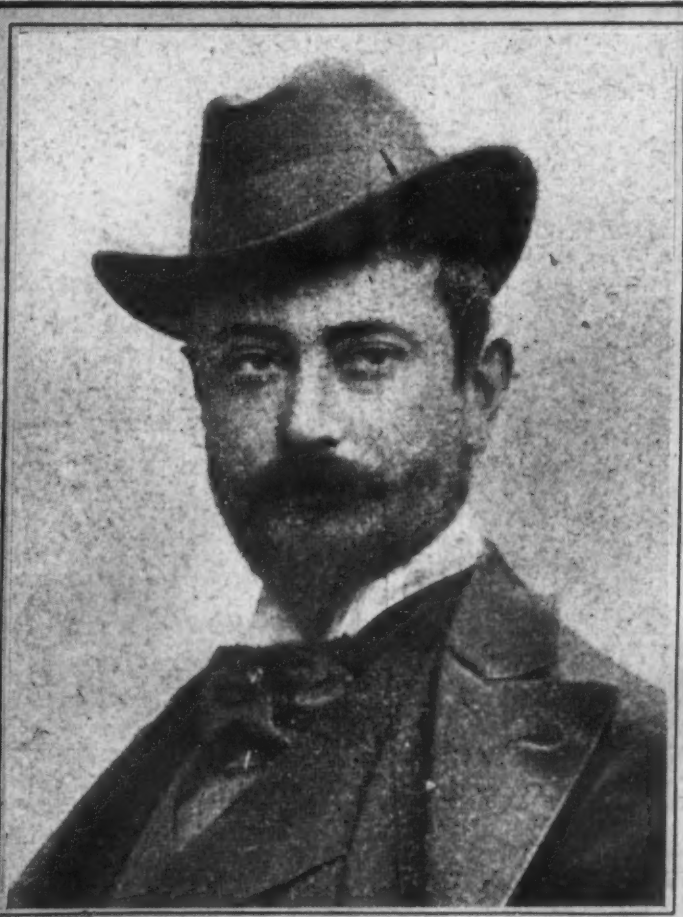
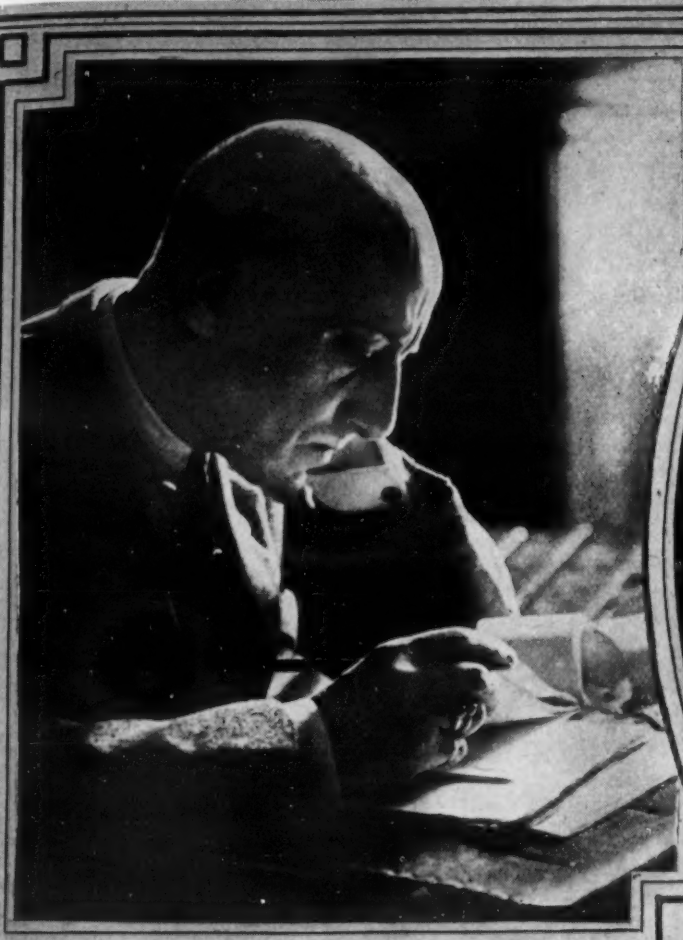
The New York University Glee Club, through Albert Stoessel, director of the music department at the university, has offered two prizes of \$100 each, one for the words of a new college song and the other to the composer of the music. The word contest will close on Oct. 1 and the music contest a month later. The new song must be appropriate for use in the eleven schools and colleges that comprise the university of more than 20,000 students. Among those who have written songs for the institution are Reinold Werrenrath, Deems Taylor and William Le Baron.

## Song of Nightingale Broadcast After Several Attempts in England

THE song of a nightingale was caught in a radio micrometer at Foxted in Surrey on the evening of May 19, according to a dispatch from London. The experiments had been tried several times and finally a large crowd gathered, so that a cordon of police was required to keep quiet. Beatrice Harrison, well-known 'cello virtuoso, was engaged to start the birds singing by playing soft notes on her instrument. After a time one of the nightingales took up the song, which was sent by wire to a London broadcasting station, which relayed it to many parts of the British Isles. All other broadcasting was stopped during the experiment.

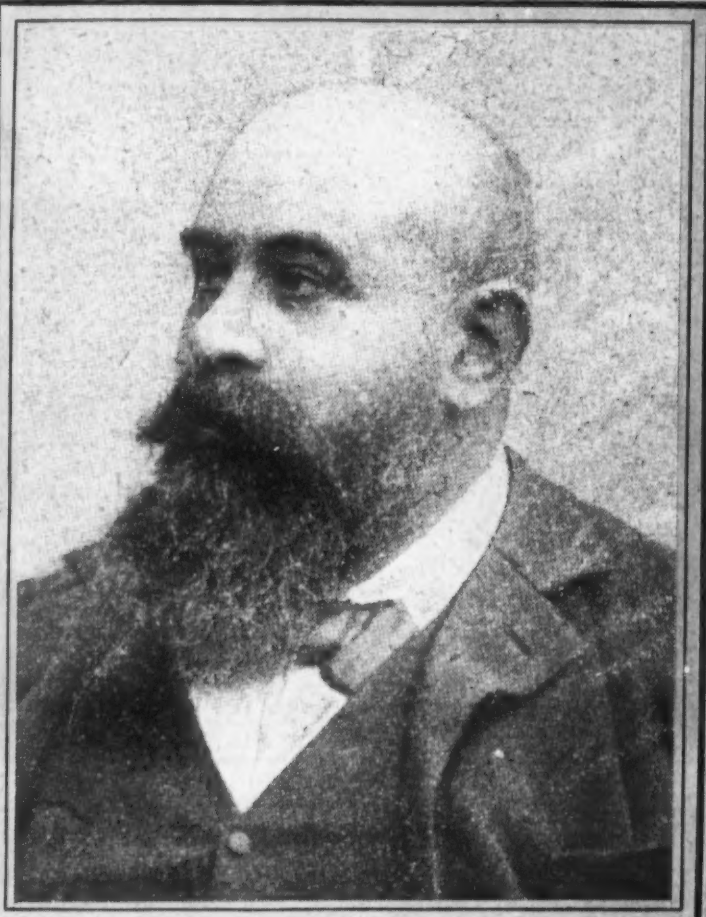


# The Men Who Make Librettos for Operas



D'Annunzio and Maeterlinck by  
© Underwood & Underwood

Poets Who Have Furnished Librettos for Some of the Most Successful of Modern Operas. The Central Portrait Is of Maurice Maeterlinck, Whose "Pelléas et Mélisande" Was Set by Debussy. To the Left Is Gabriele D'Annunzio, the Famous Italian Poet-Dramatist, and, to the Right, Hugo Von Hofmannsthal, Who Has Provided Notable Books for Strauss. The Lower Portraits Are of Luigi Illica (Left) and Giuseppe Giacosa, Whose Collaboration Has Produced Librettos for Some of Puccini's Most Successful Works.



THE men who make our opera librettos are often responsible for the delight or boredom that falls to our lot in the lyric theater. Just as that voracious medium, the plebeian motion-picture, digests the thrillers of the best-selling magazines, the majestic art of the operatic stage thrives upon the labors of countless wielders of pens. It used to be the fashion in the old days to base operas upon gory melodramas derived from Continental sources. It is unfortunately the predilection of the present age to base its last-minute works on the psychopathic annals of post-Freudian Europe. Whereas old-time heroines lapsed into declines in graceful *bel canto*, those of today shriek their inhibitions in declamatory style above huge orchestras that include instruments for grating and slicing nerves! The tendencies in twentieth century libretto-writing are widely divergent.

The nineteenth closed in a deluge of *verismo*—Zola's realism reduced to terms of music. This was in some degree a swing back of the pendulum from the prevailing romanticism that in different ways informed the works of Verdi and Wagner. Beyond the latter there was hardly opportunity to go in the direction of peopling the opera stage with strange and often monstrous shapes.

The realistic movement was responsible under the hands of programmatic creators like Strauss, for somewhat appalling productions. The elemental emotions—which always have at their core nobility, even in the Sicilian tavern brawls of a Mascagni—were sacrificed in some cases for pure sensation. Decadence of any art is revealed in an application of elaborate means to produce meager results. The modernized heroines of Greek tragedy are made to sing of decidedly ignoble emotions in raucous, unmelodic idioms. The noble and moving final apotheosis of *Isolde* has been almost parodied in a half-dozen works that hymn revolting and sensational madness in the same accents.

From what principal sources will the librettist of the future draw his material? From the folk life of his nation, if he is wise. It seems safe to predict that the limits of the sensational have

been reached. Perhaps there will be a reaction in the direction of the romantic—a spirit which has always remained alive in the lyric drama and which finds expression perennially in noble works, such as "Pelléas et Mélisande." Perhaps there will be a temporary period in which the satiric will be revelled in—Rimsky Korsakoff and Prokofieff point the way. Opera will have an interesting problem in seeking to represent prosaic modern life. Perhaps we shall yet have the "sky-scraper" opera, with Broadway as a locale.

## Famous Librettists of the Past

The medium of libretto writing has had, in all ages where the opera flourished, its particular heroes. These adapt the novels and plays that have achieved world-fame, partly or completely remaking them. Closely associated with the operatic annals of nineteenth century New York was Lorenzo da Ponte, the librettist of Mozart's "Don Giovanni," "Marriage of Figaro" (adapted from Beaumarchais) and other works. Felice Romani supplied the books of "Norma" and "Sonnambula" for Bellini and "L'Elisir d'Amore" and "Lucrezia Borgia" for Donizetti. The latter composer's "Lucia" was shaped after Scott's novel by Salvatore Cammarano, who also did

the text for "Trovatore," with a Spanish drama as model. Saint-George, with Bayard, produced the book of "Daughter of the Regiment," and with Friedrich that of "Marta."

Maria Piave was a prolific collaborator with Verdi. The composer-poet Arrigo Boito, a remarkably gifted and versatile figure, made the libretto for his own "Mefistofele" and "Nerone," adapted "Falstaff" and "Otello" for Verdi, and wrote the text of Ponchielli's "Gioconda."

The French librettists of the nineteenth century were headed by the prolific Scribe, who had a hand in the texts of four Meyerbeer operas, and wrote "Fra Diavolo" for Auber. The celebrated team of Barbier and Carré adapted "Faust" and "Roméo et Juliette," wrote "Queen of Sheba" for Gounod, and "Dinorah" for Meyerbeer, and arranged "Hamlet" for Thomas. Barbier was responsible for "Tales of Hoffmann," and Carré for Gounod's "Mireille" after a work by Mistral. A gallery of writers turned out texts for the fecund Massenet: Henri Cain, Louis Gallet, Meilhac, Gille, Edouard Blau, D'Ennery, Louis Payen, Armand Sylvestre, Eugène Morand, Maurice Léna,

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# Leading Musicians Join New Curtis Institute Faculty



Photos by, No. 1, © Mishkin; No. 2, Kuby-Rembrandt; No. 3, George M. Kessler; No. 4, Bushnell, Seattle; No. 7, Kuby-Rembrandt; No. 9, William Hochstein, N. Y.

## HOME OF CURTIS INSTITUTE, PHILADELPHIA, AND SOME MEMBERS OF THE BRILLIANT FACULTY

1, Marcella Sembrich, Engaged for the Voice Department; 2, Leopold Stokowski, Score Reading and Orchestral Training; 3, Mme. Charles Cahier, Voice Department; 4, Josef Hofmann, Piano Department; 5, The Home of the Institute, in the Rittenhouse Square Section; 6, Carl Flesch, Violin Department; 7, Michel Penha, Cello Department; 8, Sascha Jacobinoff, Violin; 9, Michael Press, Violin and Orchestral Training, and 10, Louis Svecenski, Viola and Ensemble Playing

**P**HILADELPHIA, May 24.—Important announcements by Mary Louise Curtis Bok (Mrs. Edward W. Bok), founder of the new Curtis Institute of Music and creator of the Curtis Foundation, which will support the latest great American musical institution, bear out preliminary forecasts that it will take immediate rank with the world's principal conservatories.

Leopold Stokowski, Marcella Sembrich, Josef Hofmann and Mme. Charles Cahier are the newest names to be added to the already strong faculty. Among the members previously announced are Carl Flesch, Frank Gittel-son, Sascha Jacobinoff, Michael Press, Emanuel Zetlin, Louis Svecenski, Horace Britt, Berthe Bert, George F. Boyle, Austin Conradi, David Sapir-stein, Isabela Vengerova, Horatio Connel and Nicholas Douty. Isadore Freed and George A. Wedge will be in charge of harmony and ear-training, and Rosario Scalero, composition and musical history.

It is definitely announced that the new institute will open on Oct. 1. The beautiful home of Mr. and Mrs.

George W. Childs Drexel at Eighteenth and Locust Streets has been purchased and, after necessary alterations to be made this summer, will become the headquarters. In an adjacent building, but connected with it, will be the preparatory department, establishment of which is now also formally announced.

The institute is divided into two departments, the preparatory and the conservatory. The former will accept beginners and less advanced students and the latter will accept those students who are sufficiently advanced to meet its requirements. John Grolle, formerly of the Philadelphia Orchestra, has been made director of the institute and will also continue as executive of the sterling and handsome Settlement Music School.

### No Connection with Settlement School

In a talk recently Mrs. Bok corrected an erroneous impression that the Curtis Institute would be connected with the Settlement Music School, thus denying the report that the latter would be a branch of the former. The music school will function independently on its original lines as a settlement house with music as its central interest, and the development of talent a substantial part of its program. The institute will lead a separate existence in its own building in the exclusive Rittenhouse Square sec-

tion. The Settlement School is housed miles away, in a handsome structure dedicated in 1910, in what may be described as the tenement section of the city.

The fact that Mr. Grolle is to be director of both and that a number of faculty members will teach at both, gave rise to the reports which Mrs. Bok officially denies. Discussing the Curtis Institute, she said:

### Quality the Aim

"It is my aim that earnest students shall acquire here a thorough musical education. Not only shall they learn to sing or to play an instrument, but they shall learn the history of music, the laws of its making, languages beginning with their own, ear-training, appreciation of music, aesthetics. They shall learn to think and to express their thoughts, and do all this and more against a background of quiet culture and with the stimulus of personal contact with artist-teachers who represent the highest personal qualities in their own manhood and womanhood, as they represent the highest and finest there is today in their art."

"Attention will be given to quality of work and student, rather than quantity and quick, showy results—quality and not quantity—and thoroughness always; these are our standards."

When Mrs. Bok was asked to give the names of the faculty, she said that it is not possible to give a complete list, as negotiations are still pending with several artist-teachers.

"But it can be stated," she explained, "that Russia, France, Germany, Italy and Holland are represented; so are New York and Baltimore. So, too, is our own city, as Philadelphia is giving some of its best teachers and leaders to this work."

However, enough names of those with whom contracts have been made have been announced to indicate the prestige of the faculty, which is greatly augmented by the notable additions now made public.

### Noted Artists to Teach

Mr. Hofmann will, of course, give instruction to the most advanced piano students, and he will begin his connection with the institute just as soon as he fulfills certain previously arranged concert engagements in Europe, which will be shortly after the institute opens.

Mme. Sembrich will teach advanced singers, her reputation as an instructor being equal to her wonderful record on the operatic and concert stage, from which she retired some years ago in order to devote herself to teaching. She has prepared many of the most famous

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# Summer Music Makes Great Strides Throughout Nation

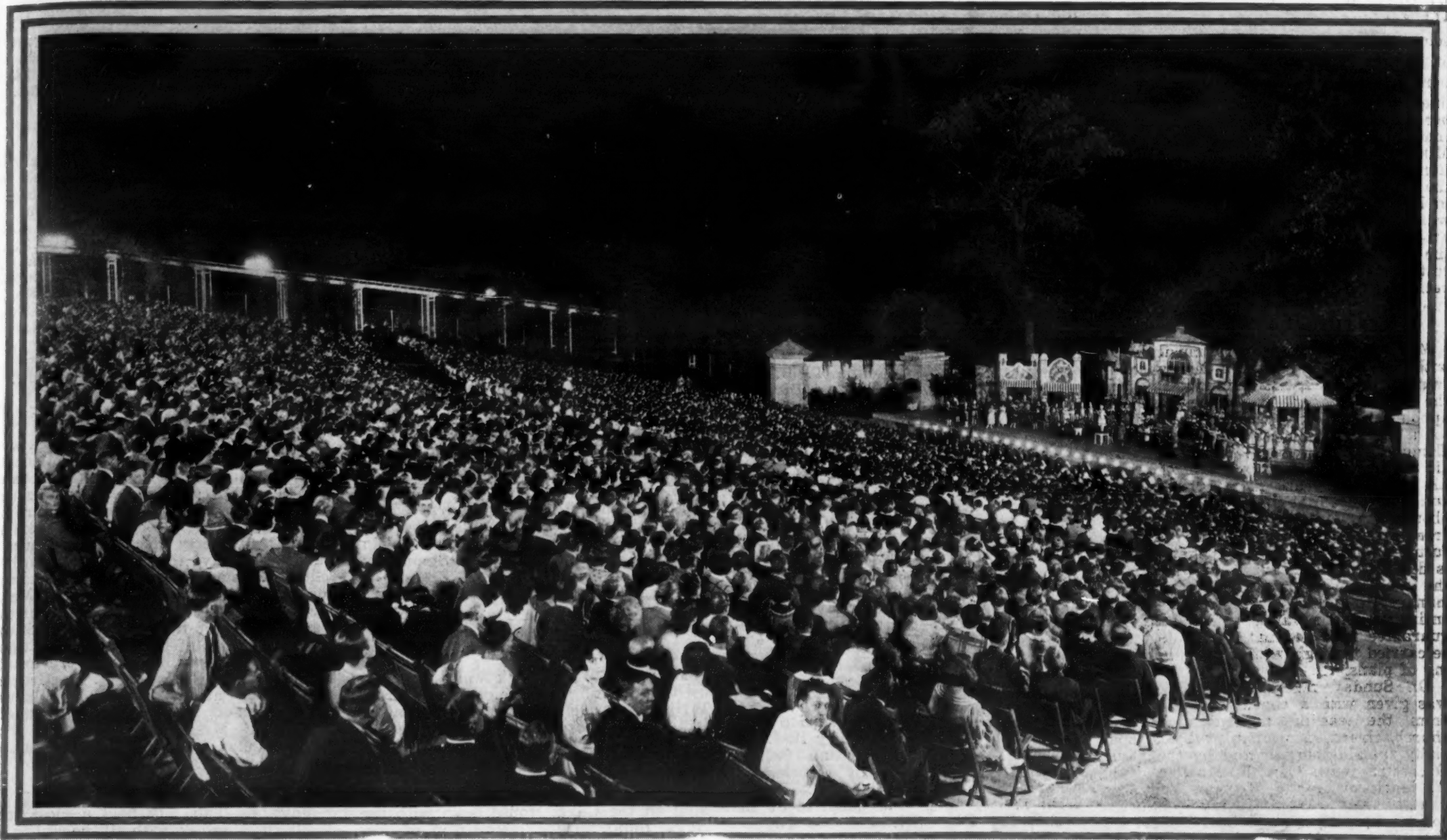


Photo by A. W. Sanders

A Typical Audience at the Open-Air Municipal Theater, Forest Park, St. Louis, Where a Ten Weeks' Season of Light Opera Is Being Presented Under the Auspices of the Municipal Theater Association. Light Opera in St. Louis Is Soundly Established as a Summer Entertainment

[Continued from page 1]

These will be given on Monday, Wednesday, Friday, Saturday and Sunday evenings from June 2 to Aug. 24, and the conductor, Edwin Franko Goldman, has arranged some characteristically fine programs, with special attractions and soloists. Details have appeared in recent issues.

On the Pacific Coast music-lovers have not been slow to take advantage of the entertainment provided on summer nights, and programs at the Greek Theater of the University of California at Berkeley will no doubt attract thousands from the neighboring cities of Oakland and Alameda and from San Francisco across the Bay.

The summer orchestral concerts in the Hollywood Bowl, the great natural amphitheater outside Los Angeles, have become solidly established in popular favor. The Community Park and Art Association, with Mrs. J. J. Carter as secretary, has done great work in making the Bowl popular as a summer resort, and Mrs.

Carter is again devoting herself with characteristic energy to preparations for a big season.

In many other centers, scattered geographically, but united under the banner of music, there will be much activity. The University of Washington Stadium, Seattle; the Stanford University Stadium, Palo Alto, Cal.; the Forest Theater, Carmel-by-the-Sea, Cal., have all been used for musical events, and in the East there are such places as Carlin's Arena, Baltimore, and Willow Grove, near Philadelphia.

## Ravinia Opera Season

The thirteenth season at Ravinia will open on June 21 with "Cavalleria Rusticana" and "Pagliacci" and will extend over a period of ten weeks. Months of patient effort have gone into the preparation for this season, which promises to be in every respect the greatest which Mr. Eckstein, the directing head and sponsor of Ravinia, has yet offered the public. Nothing is left undone to make

each season more brilliant than that which has preceded it.

Ravinia has always occupied a unique position in the field of opera, for amid beautiful surroundings on the shore of Lake Michigan, twenty-odd miles north of Chicago, there has been given, year after year, a season of opera during the summer months which has reached the pinnacle of operatic art.

Mr. Eckstein has always selected his artists with the greatest care, and there is special reason for pride this year, for during the coming season there will be presented the most brilliant array of singers he has yet engaged, and these include some of the most celebrated artists appearing in this country. The full list was published in the issue of May 3.

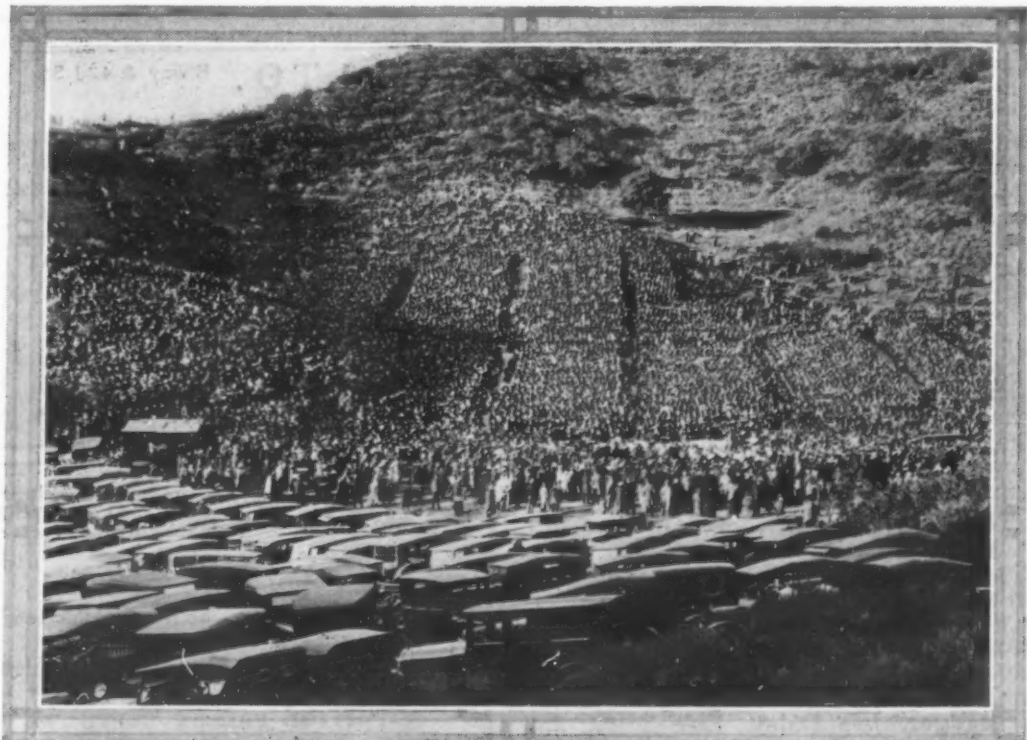
The unusual personnel of the company makes possible an extensive repertoire with frequent changes of cast, and this policy, inaugurated last year, will be followed throughout the coming season. It is a well established fact that the public during the course of a season welcomes the presentation of an opera with different artists in the various leading rôles

and that the many-sided beauties of a work are revealed only in this way.

As already announced, Félix Fourdrain's "La Légende du Point D'Argentan" will have its first performance in America at Ravinia this summer. Late in the season a production of Cilèa's "Adrienne Lecouvreur" is contemplated, and other works new to Ravinia will be Saint-Saëns' "Samson et Dalila" and Auber's "Fra Diavolo." The repertoire will include many of the most favored works in the standard list.

Eric DeLamarter, long identified with the Chicago Symphony, will have charge of the concerts which will again be a feature of the Ravinia season. He will conduct the symphony concerts every Monday night at which various artists of the operatic organization will appear as soloists. He will also conduct the children's concerts, which will again be given on Thursday afternoons. Concerts under Mr. DeLamarter's bâton are also scheduled for Saturday and Sunday afternoons during the season.

[Continued on page 31]



A Crowd Gathers to Hear a Concert at the Hollywood Bowl, the Great National Amphitheater on the Outskirts of Los Angeles



The Open-Air Auditorium at the Cincinnati Zoo, Where Opera and Ballet Performances and Concerts Are Presented During the Summer



# Music Week Gives Impetus to Nation's Art Life

**MUSIC WEEK** celebrations in hundreds of cities enlisted thousands of soloists and numerous clubs. Reports of the programs given during this period would fill many volumes. Outlines of events in a number of cities are here published, supplementing reports that have appeared in recent issues of **MUSICAL AMERICA**. This year's celebration, the first to be observed throughout the country, will be repeated next year in hundreds of communities. A worthwhile impetus has been given to the art-life of many cities and towns, and the members of the committees may well rest, satisfied with the work that has been accomplished.

## MILWAUKEE

May 17.—Milwaukee's first music week with 6000 performers was a decisive success from the artistic standpoint, but the public response was somewhat disappointing. This was due, in large part to a continued rain of three days. Edmund Gram, general chairman, who did the lion's share of the planning, gave his time, energy and money unstintingly, announced that the deficit would be only about \$1,500, which will be met easily from a small guarantee fund. As for future music weeks, he says that matter is doubtful as yet, but it will be up to the executive committee. He urges a manager to plan for music week for an entire year in advance, and a sufficient guarantee fund so that the project can be carried through without any hampering of plans.

On Sunday night, a sacred concert was given with a chorus of 1000 voices from the leading musical clubs and church choirs, accompanied by a specially installed organ and by the Civic Orchestra, with Carl F. Mueller, Karl A. Markworth, and Herman Zeitz, as directors. F. W. Carberry conducted community singing, and Carl Eppert led the orchestra in several numbers. At Monday's secular concert the same chorus of 1000 voices took part, assisted by the Civic Orchestra, with Lewis A. Van Tine at the organ. Daniel Protheroe, Herman Zeitz and William Boeppler were the directors. A feature of special interest was the playing of ten pianos by J. Erich Schmaale, Frank Olin Thompson, Anthony Bumbalek, Alfred Rehorts, Milton Rusch, Howard O. Stein, Ella Smith-Philipp, Margaret K. Diefenthaler, Olga Marcan and Florence Bettray. Adeline Ricker conducted. On Tuesday night, 400 male singers, directed by Alfred Hiles Bergen and Abert Kramer, sang. The Catholic parochial schools gave the Wednesday matinee with more than 2000 children on the stage. The program included numbers by the Marquette University band, organ solos by John Leicht, and songs directed by Genevieve Claire Noonan. A massed band of 500 musicians played on Wednesday night. On Thursday night, the Arion Club presented "Elijah" with a large orchestra and more than 300 singers with Helen Protheroe Axtell, soprano; Leah Pratt, contralto; Allen McQuhae, tenor, and Herbert Gould, bass, as soloists. The three public school programs at the close of the week included organ numbers by Fred G. Smith, Winifred Price and Alfred Niefer, a violin ensemble composed of several hundred players chosen from the group classes and directed by Raymond Wieggers, Myrtle Barr and Howard Laffey, a third grade chorus directed by Anne Costello; a kindergarten band from the Hopkins Street

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school, the combined grade school bands directed by Henry Panduro, the All City high school orchestra, just organized and directed by Eleanor Suckow; and the All City high school band, directed by H. D. O'Neil. Herman F. Smith, supervisor, directed the seventh and eighth grade chorus and also Cowen's "Rose Maiden," with Alfred Hiles Bergen, baritone; Verna Lean, contralto; Lillian Sindahl Toelle, soprano; and Wilbur Davis, tenor, as soloists. The celebration was the direct outgrowth of a visit to Milwaukee by John C. Freund, editor of **MUSICAL AMERICA**, a few years ago. He urged the musicians to get together and do big things in music. Shortly afterwards the Civic Music Association was organized and it was one section of this Association, the Active Musicians' Division, which started the move for music week and elected Edmund Gram, general chairman. Adeline T. Ricker, head of the Active Musicians' Division was secretary. C. O. SKINROOD.

## MADISON, WIS.

May 24.—Madison divided its music week celebration into special days devoted to music in churches, home, industry, schools and the allied arts. Features were the State High Schools music contest in every department of music, more than a score of schools taking part. Many programs by local artists and groups were given. Mayor Kittleson was honorary chairman of the committees, of which P. W. Dykema was head.

## MARION, ILL.

May 24.—Music week included a "historical" piano recital by Henry H. Loudenback, director of Christian College Conservatory; concerts by the Marion Choral Society, under W. B. Heyne; local artists under the auspices of the clubs; the High School Orchestra and Chorus; the First Methodist Church Orchestra, under John Balder, and the Eighth Grade Glee Club, under P. V. Aikman.

## INDIANAPOLIS, IND.

May 17.—Indianapolis launched its first music week most successfully. The Paul Dresser memorial committee arranged a program by Orville Harrold, tenor, and his daughter, Patti Harrold. An ovation was given Giuseppe De Luca, baritone of the Metropolitan

Opera, assisting artist at the annual spring concert of the Mendelssohn Choir, led by Perceval Owen. The accompanists were Mrs. Perceval Owen for the choir and Wilfred Pelletier for Mr. De Luca. Concerts were given by the Männerchor, Athenaeum, Matinée Musicale-Harmonie Club; a new choral organization of the Rapery Commandery, led by George Kadel; the Mu Phi Epsilon, the convention of the Indiana Music Teachers' Association, and by Mme. Schumann Heink. Each day concerts were given in Monument Circle by the Police and Firemen's Bands, out-of-town groups and those of the High schools, sponsored by the Chamber of Commerce. The Indiana Federation of Music Clubs conducted a contest for juvenile and junior music club members, in which the winners were Maxwell Fentz, Indianapolis; Louise Hoffman, Logansport; Mildred Winer, Indianapolis; Ralph Shipman, Knightstown; Frederick Purdy, Muncie; and J. Louise Dauner, Jean Davidson and Fletcher Woodbury, Muriel Adams, Indianapolis, and Lynden Hobart, Colfax. Other local concerts were given by Carrie Hyatt Kennedy; a male chorus of seventy-five singers from the Catholic choirs, led by Elmer Steffen; violin pupils of Hugh McGibeny and Don Watson; the Lincoln Trio and Marinus Paulsen's Symphony Orchestra.

PAULINE SCHELLSCHMIDT.

## TIPTON, IND.

May 17.—Music week was sponsored by the Morning Musicale, Mrs. Harold Wright, president. Every organization in town was asked to participate resulting in the Art Club, a literary club, observing its annual guest day with a musical program; a piano recital, by pupils of Mrs. W. S. Fife; a community sing on the Court House lawn with the Boys' Band, Prof. Remington of Anderson, director, and 1000 persons participating; a free concert at the Methodist Church by choirs of four churches, including the Lutheran male choir, Rev. Schwann, director; Christian choir, Carrie Pierce, director; Methodist choir, Mrs. Wray Thorne, director, and the Presbyterian choir, Mrs. H. G. Wilkinson, director; a program before the Morning Musicale members by high school students; and a program by the Morning Musicale Ladies' Chorus and Mr. and Mrs. Glen O. Friermood, of Indianapolis, for the Kiwanis Club, mem-

bers and their wives, on the occasion of their annual guest dinner. Interest increased during the week, all programs were of a high order and a more elaborate observance of music week next year is assured.  
FLORENCE H. FIFE.

## PONTIAC, MICH.

May 17.—Music week was observed with special music in all churches. A concert was given by the music teachers of the city, and a spring program by the Tuesday Musicale Club. Other programs of interest were those of the students of the Institute Conservatory and Pontiac School of Music and pupils of all the public schools at St. Frederick's Hall. The Annual May Festival of the High School was led by Harry Quayle. Sybil Comer of Chicago was the assisting artist.

MRS. FREDERICK W. JACKSON.

## MASON CITY, IOWA

May 17.—A successful music week was held here with the Matinée Musicale Club, which has sponsored a like celebration for three years, having a prominent part. The outstanding concert of the week was given by Rachel Senior, violinist, formerly soloist with Sousa's Band. She gave the concert free to her fellow-townsmen. Her accompanist was her sister, Esther Stinehart. The Matinée Musicale gave a vesper concert as the last program of the week. Mrs. Stinehart played two of her own compositions and several organ numbers were heard. The soloists were Mrs. J. B. MacGregor, Mrs. E. A. Patton, Mrs. W. J. Holahan, Agnes Bennett, Ruth Stevens, Elizabeth Whittlesey, Mrs. E. B. Seby and Mrs. C. E. Gilman. BELLE CALDWELL.

## CHARLES CITY, IOWA

May 14.—This city held a most successful music week, with all the clubs and organizations taking part. The two leading concerts of the week were given by the Mason City Chamber of Commerce Glee Club of thirty members, assisted by Rachel Senior, violinist, and three other soloists, and the concert by Ilse Niemark, violinist. BELLE CALDWELL.

## CRESTON, IOWA

May 17.—Music week celebration enlisted the support of the entire community, and nearby towns. Programs were given every afternoon and evening, to capacity audiences. The Creston Chamber of Commerce sponsored the celebration. C. A. HAYDEN.

## OKLAHOMA CITY

May 24.—Music week was observed with concerts by the Shrine Band; Minneapolis Symphony under Hathaway Harper, with Lenora Sparkes as soloist; the Ladies' Music Club and Apollo club, assisted by the High School Orchestra; by the Schubert and Sorosis clubs; by members of the music department of the Oklahoma City University; pupils of the Mraz Violin School; the Mac-

[Continued on page 32]

## INDIANA TEACHERS DEBATE LICENSING

### Legislature to Consider Bill Read at Convention in Indianapolis

By Pauline Schellschmidt

INDIANAPOLIS, May 24.—The Indiana State Music Teachers' Association opened a two days' convention on May 7 at the Lincoln Hotel. The president, Arnold Spencer, addressed the members at the morning session. Pauline Schellschmidt gave a résumé of early Indianapolis musicians and music conditions as taken from pages of her father's diary. A recital program was given by Frederick Newell Morris and his pupils and an interesting program of traditional Hebrew music was presented by Mrs. Arnold Spencer, Mrs. Robert Blake, Charles McCarty, Charles Clary and Mrs. S. L. Kiser. In the afternoon the Schubert Quartet, composed of Mrs. James Lowry, Mrs. Glenn Friermood, George Kadel and Fred Jefry, provided the program.

The next day's program included an address of welcome by Mrs. Henry Schurmann, president of the Indiana Federation of Music Clubs, and papers on "History of Church Music" by Franklin Taylor and "Music Appreciation" by Mrs. Clarence Coffin. Programs were presented by the faculty of the College of Music and Fine Arts, Willoughby Boughton, Horace Whotehouse and Harlow Fenn Dean. A model church service was given by Charles F. Hansen, organist, with the assistance of Mrs. James Lowry and Frank Nussbaum. The final recital was given by Mrs. Frances Johnson and Stephen Badger.

The reading of the bill for the licensing of music teachers aroused lively discussion. This same bill was brought up at the meeting last year, but as no agreement could be reached, the question was postponed to this year. Mr. Spencer has drawn up a bill, entitled "An act to regulate the teaching of music; to provide for the registration of professional music teachers, and fixing a penalty." The attendance at this meeting was small. Mr. Spencer made a strong plea for an agreement to set higher standards in music and urged the placing of music on a level with athletics in schools and colleges today, pointing out several instances where it had been successfully done.

The questions submitted for examination were thought by some to be too severe. It was also felt that five years of practice teaching gratis should be altered to one year. An examination would not be required of any music teacher who has been teaching actively five or more years, but at any time within one year after this act goes into effect, upon due application therefor and the payment of a fee of \$25, the Board shall issue a certificate of registration, which shall be renewed every year for the sum of \$10. The Legislature is to act upon the question. Mr. Spencer was reelected president.

The début of the Aborn Opera Company, presenting Victor Herbert's "Sweethearts" at Keith's Theater on May 19, gave promise of a successful season. It was a gala performance. The operetta afforded fine opportunities for the cast, which included Loretta Sheridan, Eleanor Edson, Edith Bradford, Charles Massanger, Lee Daley, Eric Titus, Joseph Monahan, George Shields and Philip Oberg.

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# MEPHISTO'S MUSINGS

Dear MUSICAL AMERICA:

This being the season when our conductors, weary with their winter of bâton-swinging, fly off for Europe in quest of peace and foreign novelties, it is an excellent moment to say a word for the neglected American composer.

Why is the very existence of many of our composers overlooked by certain symphonic conductors, who are receiving huge salaries, paid by American patrons and American audiences?

Why are mediocre European compositions played by many of our leaders in preference to native works?

Why do certain leaders display not only a chilly indifference but frequently an open contempt for the American composer as a class?

I have spoken to many of the leading conductors on the subject, and they all retort somewhat as follows: Most American composers are inadequately equipped; they lack technique; the scores of these men are not readily accessible; American audiences do not care for American music.

There is some truth in this general reply, but the attitude of certain of these men is so hard-boiled that I cannot for the world of me understand why they continue to remain here and accept American dollars.

True, many of the works submitted to them by Americans are crude; true, they are pestered by a certain type of musical schoolmaster whose product is academic, insipid and reminiscent of European music of two generations ago; true, it is not a simple matter to discover representative scores; true, some concert-goers do not care for native novelties.

Yet, the remedy for all these conditions rests in the hands of the conductor—and our composers.

Instead of arguing the point further, let me submit a feasible working plan which has for its object the cause of American music!

Form a central committee of some ten composers, representative of every school, from the rabid conservative who stakes his all on Haydn, Chadwick and Payne, to the untamable emissary of Stravinsky and Schönberg.

These musicians are to act merely as technical advisors, not as judges. Bear in mind this vital difference.

It will be the function of an intelligently directed staff to comb the land for suitable manuscripts. Every organization will be enlisted in the search, and after all the task of this artistic posse will not be so trying, for composers of symphonic proportions are none too plentiful.

After the scores are collected, it will be the duty of the committee to pass on their technical worth. Compositions which fail to measure up to the highest standard of craftsmanship will be returned, for this is no game for novices to play.

Finally, when manuscripts and parts are in hand, our board of representative musicians will communicate with all the conductors of the country, offering a full description of the available scores.

No honest conductor will disregard such an offer from a group of American musicians who represent every phase of native musical life.

The conductor will be privileged to telegraph or write for a single partiteur, or

a whole collection of scores. He is to be allowed free choice—let there be no bludgeoning, for the whole spirit of this enterprise is that of intimate and friendly cooperation.

The committee, however, will firmly insist on prompt and direct replies.

If a leader declines to take advantage of the facilities of our composers' clearing house, we shall know how to classify him. In some cases a heart-to-heart talk may bring about the desired action. If not, there is the final resort to publicity.

I have purposely given here only a skeletonized plan of the project.

Many other points could be emphasized. For example, we should discourage the "first time" mania of certain leaders; also, we must insist on repetitions of worthy works.

Let us put a spear-point on the movement for the encouragement of American creative art.

Let us forget personalities. A small bloc of eligible Americans working with a definite object will accomplish more than a hundred individual musicians.

Composers, awaken!

It was with considerable disappointment that I scanned the first announcement of the Stadium series in New York and failed to find any mention of an opportunity for our young composers. Last year, you know, through the instrumentality of the enterprising Mrs. Sada Cowen, 140 manuscript compositions were submitted, of which five were played during the summer.

I note that Wallingford Rieger, one of these successful contestants, has just won Mrs. Coolidge's prize. If he had not received the encouragement last summer, it is doubtful if he would have captured this award—these are Mr. Rieger's own words.

Many of us will be bitterly disappointed if the Stadium administrators do not continue the work so well begun last year.

What's this I hear of the further good fortune in store for the city of Cleveland?

I can scarcely credit the report because the point has been dinned into all of us that the massive production of "The Miracle" will positively not be shown in any other American city besides New York.

I am assured, however, that negotiations are now pending between Philip Miner of Cleveland, a public-spirited gentleman who did excellent pioneer work during the Metropolitan Opera season in Cleveland, and the management of "The Miracle."

Under present arrangements, the vast spectacle will be given in Cleveland with the present Humperdinck music and cast, about Christmas time. A number of local musicians and others will be utilized, but in the main the present cast will be re-Italy, for she is engaged to sing in Milan next.

Later, the production will be given in Chicago, according to the whispers I can plainly hear from my subterranean point of vantage.

If "million dollar productions" are to be lifted about America so airily, I wonder what on earth is the advantage of living in New York City, the supposed home of startling novelties?

I learn that Lord Berners, the widely-heralded British modernist composer, may honor America with a visit next season.

His Lordship is just a trifle late, for does he not know that some of our American music patrons have been consecrating themselves for the past two years to British talent? Almost the whole gallery of British musicians have been trotted past our more or less interested gaze during the last couple of years.

There was the elusive and retiring Vaughan Williams, the unassuming Frank Bridge, the fustian Eugene Goossens, the agile Arthur Bliss, the dynamic Arthur Coates, the pleasant Herbert Hughes.

His Lordship may depend on a royal reception in America, particularly in New York music circles, for most of these New York music-lovers dote on catering to gifted gentlemen of exalted rank.

The boorishness of at least one of these visitors impressed some musicians so unpleasantly that there may be a slight chilliness in certain important quarters toward any newcomer. I have in mind one young, debonaire composer noted for his faultless attire and correct enunciation, who descended on us quite recently. No Chicago packer could be more of a utilitarian than this bland youngster. He worked every avenue with unflinching precision until, finally, the glamor wore off

## Viafora's Pen Studies of Celebrities



Carl Friedberg's Return to the American Concert Platform After Six Years Was a Welcome Event of the Season. The Distinguished Pianist Conducted Master Classes at the Institute of Musical Art in New York at Intervals During the Period of His Absence from the Concert Field in This Country and Continued to Give Recitals Abroad. Besides His Work as a Teacher in New York, He Has Done Notable Service for His Instrument at the Conservatories of Cologne and Frankfurt

and his hospitable entertainers awakened to the fact that he was not quite a genius.

Gerald Hugh Tyrwhitt, our Lord Berners, is altogether a different type. He is a rather austere, middle-aged gentleman of medium stature, inclined to thinness. He sports an inky, well-balanced little moustache, and a dashing monocle, which latter he wears exceedingly well—at once a graceful and difficult feat.

Some estimable musicians who met him at Salzburg last year advise me that his Lordship is quite a bit aloof, but these authorities are doubtless biased and prejudiced against him simply because they dislike his compositions. Outwardly, he has all the earmarks of your genuine modernist; he maintains a cynical and disdainful attitude toward all the ordinary world.

In one respect Lord Berners will have a decided advantage over his musical colleagues, for he not only is a gentleman of culture but he enjoys a reputation of being a man of unusual address. He was in the Embassy at Rome for a while, which makes him a complete musical diplomat, perhaps like our affable Walter.

I am sure that this news (quite exclusive, I assure you!) will cause quite a flutter in our fashionable musical circles.

It now seems definitely certain that Ettore Panizza will not return to Chicago as conductor. A contract was negotiated by Ottavio Scotto in Milan for Serafin of La Scala fame to conduct in Chicago in place of Panizza. Now I am informed that it was Polacco who threw a monkey wrench into the machinery and altered this arrangement. As it is now, we shall have the pleasure of hearing Serafin conduct at the Metropolitan next season. Panizza, I learn, is to be chief of Toscanini's staff at Milan.

Thirty years ago millions of people over the world revered the name of Rosa Sucher. Sucher, the great *Isolde* and *Brünnhilde*, was worshiped almost as a deity by Wagnerians. In 1895 she came here at the instance of Walter Damrosch to sing during his Wagner season at the Metropolitan. Few singers in the history of New York received a more sensational welcome, for she was a great actress and a marvelous singer.

Today, Rosa Sucher lies bedridden in a little inn near Aix-la-Chapelle. Her sole income is a monthly pension of three dollars.

Some old admirers of the famous diva have made an appeal for funds but the pathetic part of it is that our musical memory is so short that few of the rising generation even know the name. She is today 75 years old, broken in body and spirit and dependent on outside help.

I had a moment's conversation with

Rudolph Ganz before he flew off to Switzerland last week. "Flew" is the right word if you know the soaring propensities of Rudolph. He tells me that he has been so wrapped up in his work this past season as conductor of the St. Louis Symphony that he even neglected his correspondence.

"I have made up for it, however," he explained cheerfully, "for just before I left St. Louis I called in two stenographers and dictated 403 letters."

Here is a singer without a country. Camilla Cafarelli, a young American, recently applied for a passport to go to Italy, for she is engaged to sing in Milan beginning June 15. As Miss Cafarelli was born in Cleveland, she anticipated no difficulties.

She received a shock, however, when she was informed that she was not regarded as an American citizen owing to the fact that she had married an Italian. Her husband, however, had been naturalized in 1923 but, according to our weird naturalization laws, Mme. Cafarelli had forfeited her citizenship because of her marriage and did not regain it when her husband became an American citizen.

The American passport bureau advised the singer to take out naturalization papers but as this process of law requires a lapse of 30 days, it means that the American soprano will not be able to fulfill her engagement in Milan next month.

Some of our immigration laws are so assinine that I am not surprised at anything I hear about them.

Now that Oscar Hammerstein has gone, a halo of romance has been cast over his memory. It develops that Oscar abandoned his great opera project in New York and attempted to invade London not for mere business or artistic aspirations, but simply because of an overmastering passion for a singer. This is the gist of the third instalment of Mme. d'Alvarez's autobiographical notes, "The Men Who Have Loved Me," which appears each Sunday in the New York World.

Mme. d'Alvarez tells how she was brought to Hammerstein in Paris at the time he was in that city to engage artists for his Manhattan Opera season. His uncouth manner, however, rebuffed her and she declined to sign a contract with him. After much persistent effort, for it seems that the indomitable Oscar would not take no for an answer, she was induced to sign by a Paris agency.

No sooner had she joined the company than Oscar dogged her footsteps. Almost daily he made proposals of marriage but always the charming Marguerite turned her aristocratic face

[Continued on page 8]



## MEPHISTO'S MUSINGS

[Continued from page 7]

coldly and disdainfully. This treatment lashed the passion of Oscar into a mad fury and before many weeks he was a demon of hatred and jealousy, according to Mme. d'Alvarez.

"I don't think there was ever an opera company that suffered from so much politics and caballing as the Manhattan troupe, with its great emphasis upon a collection of brilliant stars," she says. "It was immediately perceived that Hammerstein was vastly in love with me. That made me in the eyes of the other artists a most important figure. I was a person to whom to apply for favors, whose ear was fit for messages which it was desired to get to the impresario with telling effect.

"People cultivated me. There was one tenor who, being of subtle disposition and eager to get on, gave me much attention. He was most polite toward me, and, talking to me, whenever he could, asked me to use my influence with Hammerstein in his behalf. I told him that I had no influence with the impresario, but he would not believe me and made lengthy persuasions. Hammerstein saw his frequent, elaborately attentive colloquies with me and fell into one of his spasms of jealousy. In his office

he upbraided me furiously. He discharged the tenor from the company.

"Hammerstein would see a basso laughing and joking with me in mock gallantry. That basso would not get a performance for weeks. He would watch an assistant conductor talking earnestly with me, as he might about a rehearsal, and the assistant conductor would be visited with a malignant dose of managerial snarling."

So the beautiful and unfortunate Marguerite was hourly tracked by Oscar. He set spies to watch her and so persecuted anyone who was attentive to her that finally she was shunned by all the members of the company.

"I was a pariah. I might have been a leper or an ominous being who brought misfortune," she narrates. "I gradually sank into a position of appalling isolation. I was a merry and companionable girl, one fond of company and gay chatter. . . . It was horrible to see people walk away when I came, to have a companionable group break up when I approached to join the talk."

One day she demanded of Hammerstein, "You know you have done these horrible things to me. Why have you done them?"

"How can I tell you," he muttered gloomily in his German dialect. (These are Mme. d'Alvarez's own words.) "If you were an old man and felt an old man's love you would understand. You are young, your body thrills with fresh life, your cheeks are smooth and bright, your eyes are full of the ingenuous spirit

that irony and suffering have not embittered. You sit there with your wide purple hat on your head and are young and lovely. I am old and ugly."

Hammerstein was so absorbed in his infatuation that he lost interest in the affairs of the company.

Finally, Mme. d'Alvarez decided to flee, so she secretly engaged passage and slipped to the steamer away one morning.

"The moment of sailing had arrived," she tells us, "Half a dozen men seized hold of the gangplank to draw it onto the pier. There was a shout down the dock—a belated passenger. Followed by a porter carrying a bag, a fat man came running. It was Oscar Hammerstein.

"He had gone to my hotel to see me a few minutes after I had checked out and, surmising my plan, had telephoned to the steamship companies that had boats sailing that day. He had found that I was booked for passage and, abandoning his opera season with a hurried word to his managers to conclude it in the course of routine, had hastened to the boat to sail with me. That was his last New York season. A little while later Hammerstein made his contract with the Metropolitan Opera Company not to give opera in New York for ten years."

While aboard the steamer, Hammerstein informed her that he would give a season in London for her, that his magnificent operatic venture in England would be dedicated to her. He would build the greatest of opera houses in London for her. He was so persuasive,

relates Mme. d'Alvarez, that she agreed to sign a contract with him, with the stipulation that he refrain from speaking to her of marriage again.

He accepted this condition and embodied it in the contract, but the charm of Marguerite was too overpowering and Oscar disregarded the scrap of paper and again importuned her to become his wife. She thereupon cancelled her agreement, inasmuch as he had violated the chief condition. Forever afterward Oscar was a broken man.

I am eagerly awaiting the next chapter of Mme. d'Alvarez's revelations.

I remember Oscar as a dynamic, crude, uncultured individual, so I must confess that Mme. d'Alvarez's narration is highly instructive to me. A man who could make love so vehemently must have had after all some redeeming traits. Knowing of his self-absorption, I am particularly interested in that part of his declaration to Mme. d'Alvarez in which he declares that he is old and ugly.

As I remember the picturesque, silk-hatted impresario he was a delightful and original egotist. That he could picture himself back in those halcyon days as ugly, demonstrates clearly what a strangle-hold the lovely contralto unwittingly had on his affections, says your

*Mephisto*

## Van Grove Joins Chicago Musical College

CHICAGO, May 24.—Isaac Van Grove has signed a contract to teach at the Chicago Musical College, Carl D. Kinsey, manager of the College, announces.

Mr. Van Grove's contract covers a period of years and provides that he shall teach during the entire season. His work will include instruction in accompanying, opera, voice, coaching and stage action; in fact, all forms of operatic and vocal art.

He will continue to hold his present position of assistant conductor with the Chicago Civic Opera, in which he has made an enviable record.

Mr. Van Grove was born in Philadelphia. He is of Dutch and Polish ancestry. He received his musical education in Chicago and made two national tours as accompanist for Mary Garden. His services as accompanist have been in great demand and he has played for most of the great artists.

During the period of Miss Garden's term as general director of the Chicago Civic Opera (then the Chicago Opera Association) Mr. Van Grove was engaged as assistant conductor and has remained with the organization since. During the season just closed he made his debut as full conductor and directed performances of "Königskinder," "Maestro di Cappella" and "The Snow Bird."



Isaac Van Grove, Conductor of Chicago Opera Company

He has been prominent in American music for several years and has conducted in many opera, oratorio and concert performances.

## Akron, Ohio, Gives "Alglala" Premiere

[Continued from page 1]

tional lines, is a capital specimen of its kind. The Arizona desert bit which forms the locale provides a strikingly atmospheric background for the drama enacted there, and the delineation of the several characters and of the protagonist who gives the opera its title is finely convincing.

### Music Is Simply Scored

The music—to revert to Mr. De Leone's contribution—is simply but capably scored, reinforcing the straightforward, tuneful lines assigned to the characters. Played as it was last night by an orchestra numbering less than forty men, it sounded at times a little thin and meagre, but this defect will doubtless disappear under the ministrations of an orchestra of regulation size. Only praise should be given to the ensemble heard at the premiere, which performed with precision, warmth and enthusiasm under the inspiring direction of Carl Grossman, the conductor.

The principals sang and acted superbly. Miss Garrison, who shouldered the heavy burden of the name rôle, brought a voice of crystal clarity to her task

and on the histrionic side contributed a distinguished portrayal of the heroine. Mr. Johnston's *Ralph* was worthy of this rare tenor. He played his rôle with consummate understanding and dramatic force and sang his lines with characteristic finish and distinction. His diction was especially noteworthy, his English being consistently clear and understandable. Mr. Sadlier was amply satisfying as *Nomegos*, and Mr. Fanning himself enacted the rôle of the Indian brave with fine intensity.

The work achieved an unequivocal success. Mr. De Leone was called before the curtain after the first act and insisted upon the members of the cast sharing the plaudits. There was also much enthusiasm at the close.

In all, the premiere of "Alglala" was a stirring occasion and one which did much to further interest in opera in this city and State. The work will have two repetitions today, in the afternoon and evening.

### Grainger Will Not Give Concerts on Australian Trip

Percy Grainger, pianist, who has sailed for his native Australia, where he will spend the summer, will not give concerts in that country, as it is his wish to spend the time in rest and recreation. Mr. Grainger will return to America in October, opening his tour on the Pacific Coast under the management of Antonia Sawyer.

## Bach Festival Postponed Indefinitely

BETHLEHEM, PA., May 24.—The Bethlehem Bach Festival, scheduled for May 30 and 31, has been indefinitely postponed, owing to the serious illness of Dr. J. Fred Wolle, the conductor. This decision was reached only after long deliberation by the directors of the festival last week.

Specialists after consultation announced that Dr. Wolle is suffering from a systemic condition of the tonsils and he will probably undergo an operation. It was not thought practicable to engage a substitute conductor. Subscribers were immediately notified by telegram and letter.

Dr. Wolle's physicians said last week that his condition is expected to improve as soon as the source of his tonsil ailment is removed, and that he will undoubtedly conduct many more festivals. A long rest is part of the cure prescribed for him, and from present indications it seems unlikely that a festival will be held until May, 1925.

The executive committee cancelled the concerts with great regret. The advance subscription was greater than for any of the previous festivals, applications for seats to the estimated value of \$5,000 having been rejected after the seating capacity of Packer Memorial Chapel had been reached.

The choir of 275 singers rehearsed under Dr. Wolle's leadership throughout the winter for the performances of the "Christmas" Oratorio and the Mass in B Minor. The soloists engaged for the Mass were Mildred Faas, Maybelle Addison, Nicholas Douty and Charles Trowbridge Tittman. The orchestral accompaniment was to have been furnished by members of the Philadelphia Orchestra, assisted by T. Edgar Shields, organist of the choir. This would have been the nineteenth festival since their founding in 1900. The events were discontinued from 1906 to 1911, when Dr. Wolle was head of the music department of the University of California.

## LOS ANGELES HAILS ARTISTS OF OPERA

Rosa Ponselle and Lawrence Tibbett Heard—Cadman Works Presented

By Bruno David Ussher

LOS ANGELES, May 24.—Rosa Ponselle, Metropolitan Opera soprano, was heard before a capacity house under the Fitzgerald Concert Direction. William Tyroler was the accompanist and was also heard in solos.

Lawrence Tibbett, baritone of the Metropolitan Opera, was the soloist at the Woman's Lyric Club concert. The club sang well, under the baton of J. B. Poulin. Cadman's "Thundergod's Child," Anna Priscilla Risher's "Sail White Dreams," Mrs. Hennion M. Robinson's "Illusions of Youth" and "The Blue Admiral" for double quartet, formed the resident composer's section of the program. The Orpheus Male Chorus participated in the "Carmen" finale.

Regular monthly programs of the Los Angeles chapter of the National Association of Harpists are being held with growing success under the direction of Alfred Kastner, solo harpist of the Philharmonic Orchestra, as chairman. Mrs. Margaret Wilbur, Mrs. Leroy Chester Miller, May Hogan, Betty Sholton, Mr. Kastner, Lillian Steuber, pianist, and Edmund Foerstel, violinist, gave an interesting program.

Lillian Steuber, fifteen-year-old pianist, gave a recital before a large audience. Miss Steuber possesses striking musical gifts. She studied with Julian Pascal.

### Maryland University Forces Hold Third Annual Festival

WASHINGTON, May 17.—The third annual music festival by the University of Maryland, under the direction of Homer C. House, was held at College Park on May 14 and 15. The University Glee Club, assisted by Raymond Simonds, tenor of Boston, gave a concert on Tuesday afternoon and Cowen's cantata, "The Rose Maiden," was given in the evening, assisted by Gretchen Hood, soprano; Aimée Olson of New York, contralto; Raymond Simonds, tenor, and Charles Trowbridge Tittmann, bass. Margery Maxwell, soprano of the Chicago Civic Opera, gave a recital on Wednesday afternoon, and sang the soprano solos in Rossini's "Stabat Mater" in the evening. Mr. Simonds, Miss Olson and Mr. Tittmann were the other soloists and Jessie Blaisdell, an excellent accompanist. Mr. House deserves praise for his ambitious undertaking.

DOROTHY DEMUTH WATSON.

### Herma Menth Plays in Pittsburgh

PITTSBURGH, May 24.—Herma Menth, pianist, made a fine impression in her concert given at Kaufmann's Auditorium, May 8. She began her program with three D'Albert numbers, followed by Schumann's "Faschingsschwank." Four Chopin and two Godowsky numbers, as well as works by Debussy, Scriabin and Mendelssohn-Liszt completed the program. Several encores were demanded.

### Balokovic Heard in Kansas City Benefit

KANSAS CITY MO., May 24.—Zlatko Balokovic, violinist, gave a recital at the Isis Theater for the benefit of the Children's Home in Kansas City, Kan. Large audiences from both cities attended the recital. FREDERICK A. COOKE.



# What Is the Solution?—Canadian Managers Charge That Concert Business Is Endangered by Over-booking

**D**ISCUSSION of the concert situation in Canada brings forward an opinion that conditions in the eastern part of the country cannot grow better until they have first grown worse, or as J. A. Gauvin of Montreal and Quebec expresses it, "until artists and their managers realize the situation," which he believes will not happen until business has dropped to zero. More hopeful views, however, are voiced by managers in the West, who still are dissatisfied with certain aspects of the situation—notably a lack of trained criticism in the daily press. The present investigation of difficulties in the concert field was begun by MUSICAL AMERICA with the publication of an article on the subject on March 15. In subsequent issues the scope of the inquiry has extended from coast to coast.

Too many artists are billed as "the greatest in the world," complains J. A. Gauvin, concert and theatrical manager in Montreal and Quebec, who blames both New York offices and local managers for cancellations, failures and over-booking. There is no new territory in that section of the country that could be developed, Mr. Gauvin believes; and exploitation of new territory would not, in any case, lessen congestion in established fields since some managers insist on presenting the same artists in the same cities year after year.

"Newcomers in the local field are subject to over-booking from some New York managers," Mr. Gauvin says. "This is bad judgment on the part of New York offices, as there is thus created a useless competition among local agents. This phase could be improved by New York managers dealing only with local managers who are well established. The speculative 'fly-by-night' entrepreneur will kill business unless New York managers stick to the local manager of established reputation."

## Local Managers Called Efficient

A city no larger than Montreal should have only two local managers, Mr. Gauvin argues, and Montreal has more. If a system of guarantees were tried, it ought not to be one-sided. Local managers sometimes receive cooperation from New York booking managers, but in other cases they do not; and ignorance of the local field and of the psychology of audiences contribute at times to unsatisfactory conditions.

"Lack of public interest in music can be traced to the fact that too many artists are advertised too flamboyantly," Mr. Gauvin says. "And the country has twice as many concerts as it can absorb, owing to over-booking by new managers. This over-booking retards the development of new territory because it leads to confusion in the public mind. We do not have too many real artists—in fact, we do not have enough of them; but I am sure all local managers will agree that fees are too high. In regard to the financial reliability of clubs, I claim that a person who is not financially dependable cannot be classed as a manager at all. Our public is tired of concert courses because too many artists not of the first rank are presented by this means."

Civic music courses have not been tried in Montreal, where a bad season has resulted from general business depression as well as from over-booking and high

prices. Both the advance subscription sale and the single seat sale have fallen off. A large hall in which concerts could be given at lower prices is much needed, according to Mr. Gauvin.

## Danger of Worse Conditions

"Over-selling on the part of booking managers will quickly kill business," Mr. Gauvin declares. "The problem will not be solved until artists and their managers realize the situation—and they won't realize it until the concert business drops to the zero mark. Radio has had a great effect on concert-going, and the situation is further depressed by the fact that many former concert artists now appear in vaudeville and in the moving picture theaters."

Mr. Gauvin adds that music in Montreal gets little support from the English press, but help from the French newspapers. In general, Mr. Gauvin concludes, newspaper criticisms do not influence public opinion.

## Few Failures in Winnipeg

"Expert advice and opinion would help local managers," says Fred M. Gee, concert manager in Winnipeg, where, he states, far too many are engaged in the business. "In some cases," he adds, "the methods of the local impresario are unbusiness-like, but we have had very few cancellations or failures."

Yet there have been too many concerts in Winnipeg, Mr. Gee finds, particularly late in the season. There is no lack of public interest in music, but there has been considerably too much over-booking, due to outside bureaus, during the last two seasons. Saskatchewan and Alberta offer fertile territory that has never been developed.

"We need a concert hall badly," says Mr. Gee; "and the problem might be solved by smaller guarantees for artists and fewer local organizations and managers holding the field—a situation which now results in the manager's business becoming too speculative."

Mr. Gee concludes that the bad season has resulted in part from general business depression, and in part from a surplus of concerts.

## Musicians Active in the West

The activity of musicians in Winnipeg is touched upon by E. A. McGuinness, secretary-treasurer of the Winnipeg Oratorio Society, who speaks of five choral societies and a semi-professional orchestra

which the city supports. Mr. McGuinness does not, however, believe there is any new territory to be developed.

"This has been a bad season," he says, "due to light crops in this district and to general depression in the business world; but cancellations and failures have not been abnormal. Over-booking? Yes; and, in many cases, bad management, as well as a limited knowledge of the local field and of the nature of our audiences. Our local managers work in harmony, but we get no cooperation whatever from some booking managers."

Too many mediocre concerts are mentioned by Mr. McGuinness, but he adds there can never be too many artists of the right type.

"The verb 'charge' suits the case better than the noun 'fee,'" Mr. McGuinness says in regard to the prices asked by artists; but the West has not too many local managers "for a free country." Nor are local methods unbusinesslike. The technique of publicity, exploitation and advertising is acquired only by experience. If an artist does not appear, the local manager should be reimbursed for all the expenses incurred. And, for the benefit of the younger generation, a movement to teach the business of concert management would be desirable.

## Civic Music Course Advocated

"A system of guarantees to back contracts could not be introduced in Winnipeg," Mr. McGuinness says, "and local managers are equally as dependable as clubs. The question of the concert course being better than individual concerts is purely an individual matter. A civic music course would be fine, provided the right men were chosen to take charge of it. Radio has had no effect on concert-going in this district, but one thing that makes the concert business difficult is that we are somewhat on the outskirts."

In the matter of halls, Winnipeg has buildings with splendid capacities, but they are inconvenient, lacking proper equipment and outfitings.

## "Big Artists Ruin Prospects"

"The coming of 'sensations' ruins prospects for other artists," says Capt. George J. Dyke of Victoria, speaking for that city and Vancouver. "The great trouble," he continues, "is that the contract calls for a certain fee, and the artist or booking manager may not care whether or not the local manager loses. In one case there was \$5,000 in the house, and when time came for settlement a percentage of eighty-five was demanded, though it was known that the local manager was out over \$300. That was in Vancouver. In the last three years we have had similar experiences in Victoria. Such fees are prohibitive in certain communities, which are passed by in favor of places where the fee asked for awaits the artist."

A seeming lack of desire on the part of the public to hear any other artists than those that are sensational is all that is basically wrong with the concert business in general, Captain Dyke goes on. He speaks of the local press co-operating splendidly and believes that newspaper criticisms, if written constructively, help to further the cause of music. The situation in regard to halls is good, except that rents are abnormally high. Advance sales are fairly good.

"Certainly radio has affected concert-going," remarks Captain Dyke, "and it is probable that the concert business has reacted to widespread business dullness. Civic music courses would be a capital idea, but it would be difficult to make a beginning. Both concert courses and the individual attraction have been tried, and I believe it is immaterial which is used. The system of guarantees to back contracts has also been experimented with, but did not meet with favor. Clubs, for example, will not put up guarantees."

## Booking Managers Fair

It is not local managers who need to be educated, in Captain Dyke's opinion, but the community as a whole that needs to be awakened up. Vancouver has too many local managers, but Captain Dyke is the only local impresario in Victoria. Local managers are good business men and understand the technique of advertising and publicity. Fees are too high, and the field is overcrowded with artists.

"The country has not been able to absorb all the concerts arranged for," Captain Dyke says, "but I do not know of any new territory that could be worked in British Columbia. Booking managers, as a rule, are ignorant of local conditions, but personally I have had fair treatment from booking offices. In the local field persons in other lines of business have been tempted to try their hands at concerts, thinking a concert enterprise looked a 'good thing,' and perhaps, too, local managers have gone in for too much competition."

"For the last two years a lack of public interest in music has been felt, and cancellations have been registered both in Victoria and in Vancouver. I would not say these conditions are exactly due to over-booking, but a lack of cooperation among managers is noticeable."

## Color Organ Pleases Pittsburgh Audience

PITTSBURGH, May 24.—The light-color player, invented by Mary Hallock Greenwalt, attracted an audience that completely filled the auditorium of the Calvary Church when it was used in connection with a recent Sunday evening service. The instrument, as played by Edward Harris, was admirably effective. The choir sang finely under the direction of Harvey B. Gaul. The color player is the property of Pierre S. Dupont of Wilmington, Del.

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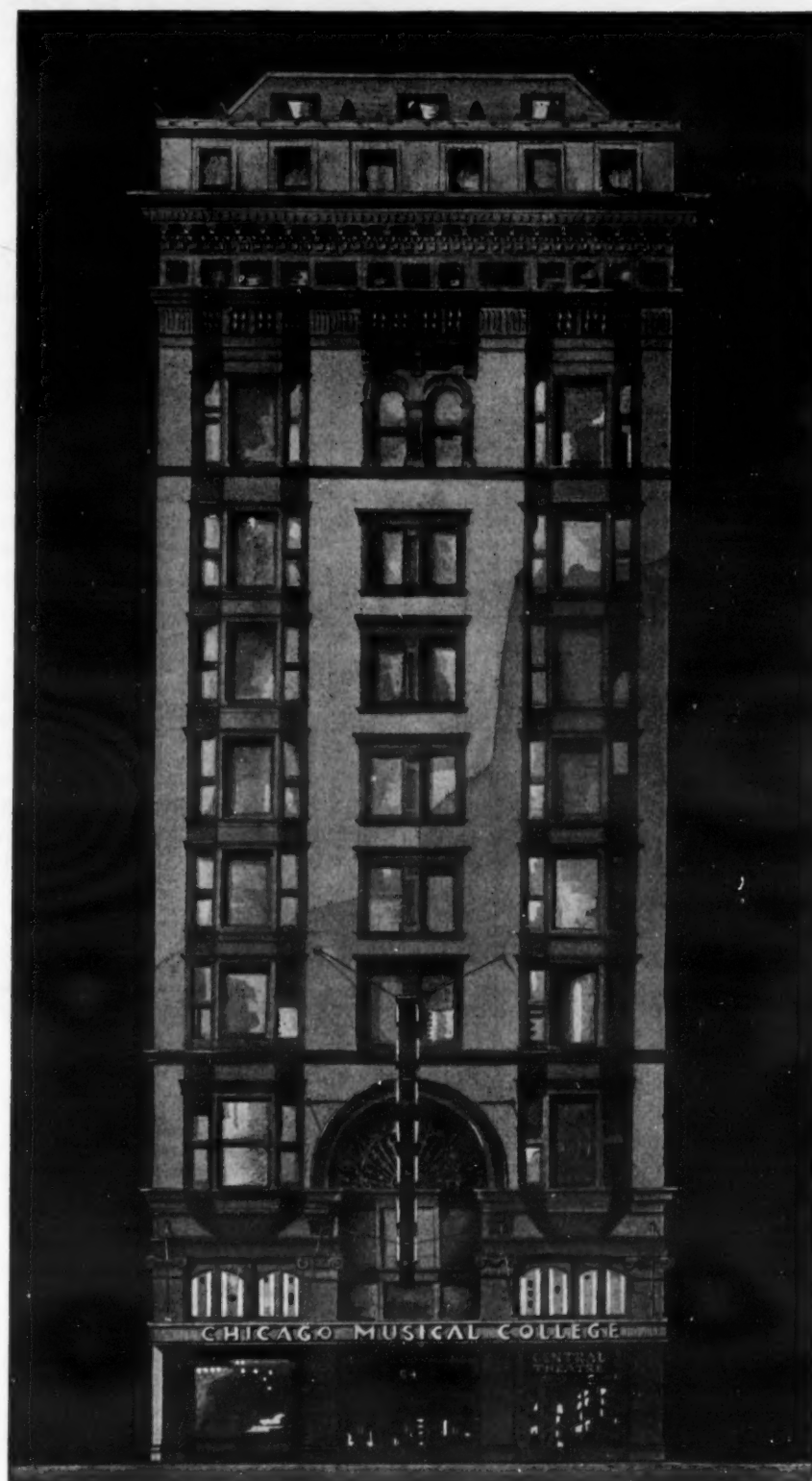
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### Press Comments



*The Baltimore Daily Post*  
May 21st, 1924—

### New Star Makes Debut in De Feo Grand Opera—De Feo Sponsors New Opera- tic Star.

Baltimore saw the advent of another operatic star last night when Mildred Seeba, upon her first appearance in opera, carried away the Lyric audience as Aida. Miss Seeba is the latest find of George De Feo, the impresario of the current two weeks opera season. She comes from Florida and is in her early twenties. Last night was her first appearance in opera—De Feo called it her baptism. Miss Seeba's voice is of gorgeous timbre and unfaltering range. In the aria "Pro Patria," and in the final scene in the second act, "The

House of Amneris," she rose to magnificent heights, in the latter dominating the whole ensemble. Her performance would have been remarkable even for a seasoned singer and for one who was making her debut it was wonderful.

*The Baltimore News*—May 21st, 1924—Another young American singer, Mildred Seeba, made a successful debut with the De Feo Opera Company at last night's performance of Verdi's "Aida" at the Lyric. Miss Seeba has a soprano that is beautiful in quality and expressive color. She seemed a bit cautious during the opening stanzas, but at all times maintained adequate control of her resources, and her work steadily improved. Her achievement in the wonderful Nile scene would have done credit to a seasoned prima donna.

*The Evening Sun, Baltimore*, May 21st, 1924—The production of "Aida" by the De Feo Grand Opera Company at the Lyric last night was rendered especially notable, among other things, by the appearance of a new soprano in the title role, who furnished a real surprise and won favor by one of the largest audiences to turn out by her very remarkable vocal and histrionic attainments. This new star is Mildred Seeba, who came unheralded from one of the New York studios and sprang, as it were, full-panoplied into fame, like Pallas Athenae from the head of Zeus. It was Miss Seeba's first appearance in a stellar role, and the manner in which she acquitted herself holds out promise of a brilliant career, for she has youth, comeliness, aptitude with a proper measure of temperament and a voice at once fresh as morning dew, true and sweet, sparkling without sharp glitter, and of ample range. Afflicted with stage fright and a little uncertain in pitch when she first came upon the scene, she soon steadied, and thereafter she made one of the

most satisfying and appealing Aidas heard here. Her conception of the role was at all times distinguished by a fine dignity, a proper degree of maidenly reserve and manifestation of perfect faith and devotion, while vocally it left nothing to be desired. Her tones are extraordinarily soft and warm, while her singing is of the sustained order that is most appealing. With it all she has ample dramatic fire and intensity, and rises to fine heights in the climaxes. Altogether she made an admirable Aida, despite some slight evidences of inexperience in stage routine.

*Baltimore American*—May 21st, 1924—

### "Aida" Is Sung by New Star of De Feo Co.

"Aida" went off expeditiously last night at the Lyric, with a new singer, Mildred Seeba, in the title role. Mildred Seeba sang a moving and often powerful Aida. She has a lovely voice, of much sweetness and of amazing strength. In fact, she has so great a volume that she is at times hard put to it to manage it. And she was not always artistically successful last night. But she was very lovely, and she has a voice that should some day make her what the press agents would call a "glory to the dramatic stage."

*Baltimore Morning Sun*—May 21st, 1924—

### Seeba as Aida

Mildred Seeba, who sang the part of Aida, is a young singer, but one who seemed totally devoid of nervousness or stage fright. Her voice is young, fresh and yet withal rich and full. Her solo work was exceptionally satisfying, while in concerted parts her voice stood out clear and prominent, but always blended well with her coworkers. It is the first time she has sung here, but she can be assured of a hearty welcome should she appear again.

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## Record Score in Maine Contest Brings Honors to 'Cellist of Sixteen



Faith Donovan, 'Cellist, of Bangor, Me.

BANGOR, ME., May 24.—A signal honor was recently conferred upon Faith Donovan, 'cellist, 16-year-old daughter of City Treasurer and Mrs. Thomas G. Donovan, when she won the prize in the 'cello section at the State contest held May 7, during national music week, at Frye Hall, in Portland, gaining 90 points, the highest awarded any contestant. Miss Donovan received her musical education at St. Mary's convent school, and later from Adelbert Wells Sprague, both of this city. She is a member of the Bangor Symphony, and is active in both the Schumann and Progress Musical Clubs of this city.

JUNE L. BRIGHT.

### Easton Symphony Closes Season with Two Concerts

EASTON, PA., May 24.—The Easton Symphony recently closed its season with two successful concerts. One, a Saturday matinée, was given for children. In a short address the conductor, Earle Laros, described the composition of the

orchestra, while a musical phrase was played by each instrument by way of illustration. At the popular concert, May 15, the soloists were Edna A. Jones, pianist; Russell R. Schooley, baritone, and Thomas Achenbach, violinist. During the intermission, H. H. Mitchell, president of the Easton Symphony Association, made a brief speech, and at the close presented Mr. Laros with a handsome bâton, the gift of the orchestra.

MARGARET H. CLYDE.

### NEW HAVEN HEARS VISITORS

Gigli, Abby Morrison and Louis Lupa Give Concert

NEW HAVEN, CONN., May 24.—A concert by Beniamino Gigli, Abby Morrison, soprano, and Louis Lupa, violinist, in the Palace Theater recently, stirred the audience to exceptional enthusiasm. Arias from "L'Africaine" and "Pagliacci" were among the numbers sung by the Metropolitan tenor, who achieved a remarkable success.

Miss Morrison is a versatile singer, equally at home in "Vissi d'arte" from "Tosca" and in "Comin' Thro' the Rye." The latter was an encore. In all her songs Miss Morrison's voice was greatly admired. Her technical skill is of no mean order.

Mr. Lupa's chief number was the Mendelssohn Concerto, which he read in the manner of the virtuoso, bringing out its melodic and emotional beauty. Auer's transcription of a Chopin nocturne was another work that showed his musicianship to advantage.

Vito Carnevali accompanied excellently.

### Canton, Ohio, Applauds Herma Menth

CANTON, OHIO, May 24.—Herma Menth, pianist, gave a recital at the City Auditorium on Thursday evening, May 15. Miss Menth revealed fine interpretative powers and a distinct individuality in a program of compositions by D'Albert, Schumann, Leschetizky, Scriabin, Garbner Friedman, Dohnanyi, Godowsky and Saint-Saëns. She has something to say in her playing and was recalled for many encores. During her stay in Canton Miss Menth was entertained by the Rotary and Exchange clubs and appeared at the opening of the new Brookside Country Club.

## Royalty Included Among Matzenauer's Auditors in Old World Concerts



© George M. Kessler

Margaret Matzenauer, Contralto of the Metropolitan

Margaret Matzenauer has had little time for recreation since concluding her season at the Metropolitan Opera House in February. Beginning her European tour with a London recital in Royal Albert Hall on March 3, she has since sung with conspicuous success in performances of "Aida" and "Samson et Dalila" in Paris and in festival performances of "Parsifal" in Hanover, Germany, on Good Friday and Easter Sunday. Following her appearance in Beethoven's "Fidelio" in Westphalia, Mme. Matzenauer left for Paris to take part in the Mozart Festival, singing the rôles of Dorabella in "Così fan tutte," the

Countess in "Figaro" and Elvira in "Giovanni." On May 21, she was scheduled to sing before the King and Queen of Spain at a reception given by the American Ambassador, and on May 24, for the Queen Mother. Before returning to America in the fall to resume her activities in this country, she will be heard in opera in Berlin, Vienna, Budapest and Prague and will also give a series of concerts in San Sebastian.

### HEAR BIRMINGHAM ARTISTS

Mary and Rose Fabian and Erin Farley, Former Residents, Give Programs

BIRMINGHAM, ALA., May 24.—Mary Fabian, operatic soprano, and her sister, Rose Fabian, violinist, gave a concert at Philips High School auditorium on May 13. These two Birmingham artists were very cordially received in their excellent program. Mary Fabian was last season a member of the Chicago Civic Opera Company. The recital was much enjoyed by their numerous friends in Birmingham.

Erin Farley, baritone, who gave two recitals last week, is also a former resident of this city. His programs were applauded by many local music-lovers.

Lewis Pendleton, baritone, gave the fourth and last of a series of Sunday afternoon recitals at Cable Hall May 18. The program included classic and modern songs.

FERDINAND DUNKLEY.

### Boys' Orchestra Plays in East Orange

EAST ORANGE, N. J., May 24.—Improvement in the work of the Jersey Boys' Orchestra, conducted by Bertram N. Haigh, was noticed at the concert recently given in the Ampere Theater in company with Os-ke-non-ton, Indian baritone. The eighteen, boys who comprise the orchestra, are obviously aiming at a high ideal, and the progress they are making is an augury of still more advancement. Indian songs and conventional concert numbers were sung by Os-ke-non-ton, and Mr. Haigh played horn solos. The orchestra has fulfilled other engagements with success, visiting Bloomfield on two occasions.

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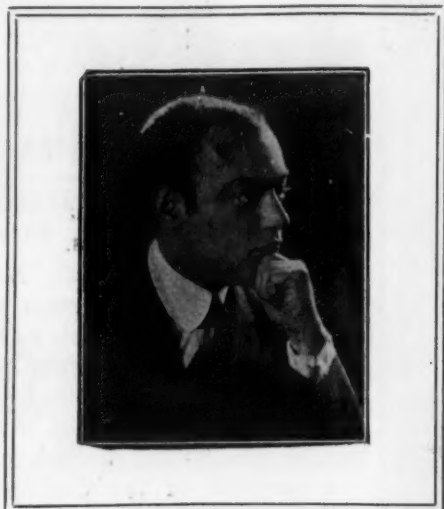
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# LEVITZKI

closes another season of triumphs  
from Coast to Coast and from  
Canada to Cuba.

## Comments of some of the larger cities along the route of season 1923-1924

He plays with a quiet perfection and an intrinsic seriousness. His playing, indeed, whether it be in a heavy, light or purely gay vein, seems to be a perpetual hymn to music.—*Pittsburgh Chronicle Telegraph*, Nov. 3, 1923.

He has what many pianists lack—versatility of expression. Beethoven he plays with breadth, understanding; Chopin with grace, elegance, charm; Schumann with subtlety, delicacy and fidelity to the unusual and fascinating; while his Liszt is superb, not only outstanding technically, but eloquent, powerful, dominating.—*Philadelphia Record*, Nov. 4, 1923.

Levitcki is one of the few who can make the piano sing.—*Philadelphia Enquirer*, Nov. 4, 1923.

A truly great artist—a master. No artist appearing here this season has been so appreciated.—*Peoria Journal*, Nov. 14, 1923.

Sometimes it seemed as if the gossamer shimmering of tone could have no connection with a machine of hammers and strings.—*St. Louis Globe-Democrat*, Nov. 16, 1923.

Mr. Levitzki's playing is like a crystal through which flow a hundred tints and shadings.—*Des Moines Register*, Nov. 20, 1923.

Debussy's "Girl with the Flaxen Hair" became a very attractive maiden through Mr. Levitzki's portrayal; in fact, the girl was the most fascinating of all girls that have come before us through the medium of this bit of descriptive music.—*Minneapolis Tribune*, Nov. 22, 1923.

His perfect clarity of phrasing and a solid rhythm combined to give forth a performance worth remembering.—*Syracuse Post-Standard*, Nov. 27, 1923.

He succeeded brilliantly in making the evening a memorable one for a large and demonstrative audience.—*New York World*, Dec. 5, 1923.

Possessing the fire, vigor and passion of youth, an intense musical nature and a technique that at times inevitably calls forth the term "superb," Mischa Levitzki proved irresistible to the large audience which heard him.—*Montreal Gazette*, Dec. 7, 1923.

He has not only the unerring instinct for music, but also the logical brain which coordinates the utmost complexity into firm unity. As for fingers, they are simply astonishing even in these days. Levitzki is one of the chosen few.—*Chicago Post*, Dec. 10, 1923.

Levitcki is at all times the artist and the complete master of the keyboard.—*Springfield News*, Dec. 12, 1923.

Levitcki is a veritable virtuoso of the keyboard. His tone is pure, brilliant, mellow, exquisite and caressing. The audience applauded him with enthusiasm.—*Heraldo de Cuba*, Jan. 3, 1924.

Levitcki astonished us with his Tchaikovsky that perhaps by affinity of race he has mastered like none other of the great players we have heard before. Levitzki triumphed completely.—*Diario de la Marina, Havana*, Jan. 3, 1924.

His performance here was one of the most brilliant piano recitals ever heard in Alabama—and all the greatest players of the world have been heard in this state at the height of their career.—*Montgomery Advertiser*, Jan. 12, 1924.

Mischa Levitzki will be long remembered by those who heard him on Sunday.—*Charleston Post*, Jan. 14, 1924.

Levitcki was exquisite.—*Fort Wayne News*, Jan. 17, 1924.

From start to finish he played with a beauty of tone not to be surpassed by any player now in his field.—*New York Herald*, Jan. 20, 1924.

His own little valse is an enchanting fairy-like thing, full of grace and tenderness, and was played most exquisitely.—*The Daily Oklahoman*, Jan. 26, 1924.

He played Chopin with a poetic mysticism that comes only through spiritual insight into the great tone-poet's soul.—*Salt Lake City Tribune*, Feb. 5, 1924.

Never have I heard a pianist who imparted more pleasurable variety to his playing.—*Seattle Post-Intelligencer*, Feb. 19, 1924.

It was a noteworthy recital and will stand among the memorable events of the present musical season.—*Vancouver Daily Province*, Feb. 20, 1924.

Probably no Tacoma audience has ever been as wholly swept from its feet as was that which heard Mischa Levitzki last night.—*Tacoma Ledger*, Feb. 26, 1924.

The tempo developed was an amazing example of this young man's prowess.—*New York Tribune*, March 24, 1924.

He has the power to secure a tone of such haunting beauty that one reluctantly allows it to fade to a memory.—*New York American*, April 5, 1924.

Levitcki emphasized his reputation as a marvellous technician and displayed a versatility of interpretation and a depth of feeling that brought the longest applause of the evening.—*Newark Ledger*, May 7, 1924.

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## Ann Arbor Festival Introduces New Choral Works by Delius and Respighi

ANN ARBOR, Mich., May 26.—Works by modern composers were the features of the thirty-first May Festival of the University of Michigan, May 21-25. Frederick Delius' "Sea Drift," a cantata based on a Walt Whitman poem, and Ottorino Respighi's "La Primavera" had their first performances in America, and compositions by Eric DeLamarter, assistant conductor of the Chicago Symphony, John Alden Carpenter, Arthur Honegger, Henry Hadley, Darius Milhaud, Percy Grainger, Leo Sowerby and Vaughan Williams were given by the Chicago Symphony, which played for the entire Festival. The soloists included Emmy Krueger, Claire Dux, Royal Dadmun, Sylvia Lent, Alberto Salvi, Nina Morgana, Tito Schipa, Harold Bauer, Dusolina Giannini, Vicente Ballester, Forrest Lamont, Cesare Baromeo and Palmer Christian. The University

Choral Union under Earl V. Moore, director of the Festival, and the Children's Festival Chorus under George Oscar Bowen provided the choral music. Frederick Stock and Eric DeLamarter conducted the orchestra.

At the first concert of the Festival, Wednesday evening, May 21, Eric DeLamarter's Concerto for Organ and Orchestra was given with Palmer Christian as the soloist and the composer conducting. Emmy Krueger, soprano, was dramatically and vocally effective in "Dich Theure Halle" from "Tannhäuser" and a group of Schubert songs. Frederick Stock conducted the orchestra in Debussy's "Clouds" and "Festivals" and in his excellent arrangement of selections from "Tristan and Isolde."

The feature of the Tuesday night concert was Delius' cantata "Sea Drift," for baritone solo, chorus and orchestra, with Royal Dadmun as the soloist. The text of the work is drawn from Walt Whitman's "Out of the Cradle Endlessly

Rocking," and the music was composed as a result of Delius' fervent admiration for the American poet. It is decidedly modern music, full of sudden harmonic changes and unusual vocal intervals; but it is virile and powerful. The performance by Mr. Dadmun, the University Choral Union and the Chicago Symphony was admirable.

The program opened with John Alden Carpenter's Overture, "A Pilgrim Vision," and included Arthur Honegger's symphonic poem "Pastorale d'Été" and a stirring presentation of selections from the Bach B Minor Mass. The soloists, besides Mr. Dadmun, were Claire Dux, who captivated her audience in selections from the "Marriage of Figaro" and "Les Pêcheurs de Perles; and Sylvia Lent, violinist, who played the Bruch G Minor Concerto with spirit and technical facility.

On Friday afternoon Alberto Salvi, harpist, and the Children's Festival Chorus under George Oscar Bowen presented a children's program composed for the most part of familiar works. Mr. Salvi, in addition to works by Debussy and Chopin, presented his own "Scherzo for harp."

Nina Morgana and Tito Schipa were the soloists on Friday evening, which is usually known as Artists' Night. Miss Morgana, on short notice, took the place of Sophie Braslau, who was indisposed. In the "Care Nome" from "Rigoletto" and an aria from Gounod's "Mireille" she delighted the audience with the grace and lightness of her coloratura voice and its unsuspected emotional depth. Tito Schipa sang the "M'Appari" from "Marta" and "Ossian's Song" from "Werther" with a full rich tenor voice and spirited interpretation. Selections from Milhaud's Suite No. 2, the Ravel Waltz, transcriptions for orchestra of Percy Grainger's "Molly on the Shore" and Leo Sowerby's "The Irish Washerwoman" and Hadley's "Bohemia" overture were included in the orchestral program.

Harold Bauer, playing the Beethoven E Flat Concerto, was the soloist of the Saturday afternoon concert. His work and that of the orchestra under Mr. Stock was ideal in its coordination and technical facility as well as in the understanding of the classic spirit which it showed. Mr. Stock and his men gave

a poetic interpretation of Vaughan Williams' "London" Symphony.

### Respighi Work Impresses

"La Primavera," the new Respighi work, is a lyric poem for soli, chorus, orchestra and organ, based on Constant Zarian's "Sirvard, Daughter of the Earth," sung in an English translation made by Dr. M. C. Weir. It is an impressionistic description of the coming of spring and its effect on the earth, the sky, man, the water and the flowers. It is remarkable for the richness of its orchestration and, despite the occasional cacophonous effects, for its lyricism. Dusolina Giannini sang *Sirvard*; Vicente Ballester, *One Praying*; Forrest Lamont, the *Young Man*; Cesare Baromeo, the *Old Man*, and Grace Johnson-Konold and Doris Howe, two *Maidens*. The voices of the *Air*, *Flowers* and *Water* were given by the University Choral Union. The chorus and the orchestra achieved a remarkable understanding of the work and sang and played with finesse and subtlety. Mr. Moore, who trained the chorus, and Frederick Stock, who conducted the orchestra, by their absorbing interest and fervor and the effectiveness of their work conveyed the spirit of the Respighi music to an enthusiastic audience. The final program included, besides "La Primavera," Mascagni's "Hymn to the Sun" from "Iris" and selections from "Forza del Destino" and "Aida," sung by the soloists and chorus.

### Homer Nearing in Allentown Recital

ALLENTOWN, PA., May 24.—Homer Nearing, composer and pianist, gave a program including a number of his works, in the Asbury Methodist Church. Chief among these was a "Mexican Desert Suite" for organ, with the colorful descriptive sections, "San Jacinto Morning," "A Memory," "The Cactus" and "Adobe Mission." He was also heard to advantage in piano works by Scarlatti and Mozart, Beethoven's "Moonlight" Sonata and a Chopin group, numbers by Liszt, Grieg and Debussy; and Grunn's "Zuni Rain Dance" and Dett's "Juba Dance." Mr. Nearing's cantata, "The Song of Songs" for chorus and orchestra, will be sung by the Handel and Haydn Society this month, under Will Rees' leadership.



HER MESSAGE—the art of her country, and through her poetic conceptions and her beautiful voice the great songs of the Italian modernists, Malipiero, Pizzetti, Respighi, Bossi, Luizzi, Rossi and others have been manifested to American audiences.

## LUCILLA de VESCOVI

Lyric Soprano

Returns for the Season of 1924-1925.

Her program offered great interest, especially to students of vocal art.—*New York Herald*.

A recital full of interest and charm. The dissonances irresistibly resolved themselves into impressions of loveliness.—*New York Times*.

She communicated a new emotional atmosphere to the sedate interior of the Town Hall.—*New York World*.

An atmospheric recital made lucid by finished artistry.—*New York Mail*.

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# Victor Herbert Passes, Dean of Light Opera Composers

(Continued from page 2)

first composition, some songs, a suite for 'cello and orchestra and his first concerto for 'cello.

## Comes to America

In 1886 he became engaged to Therese Forster, who was about to sail for the United States to fill an engagement at the Metropolitan Opera House under Dr. Leopold Damrosch. In order not to be separated from his fiancée, they were married in Stuttgart and came to America together.

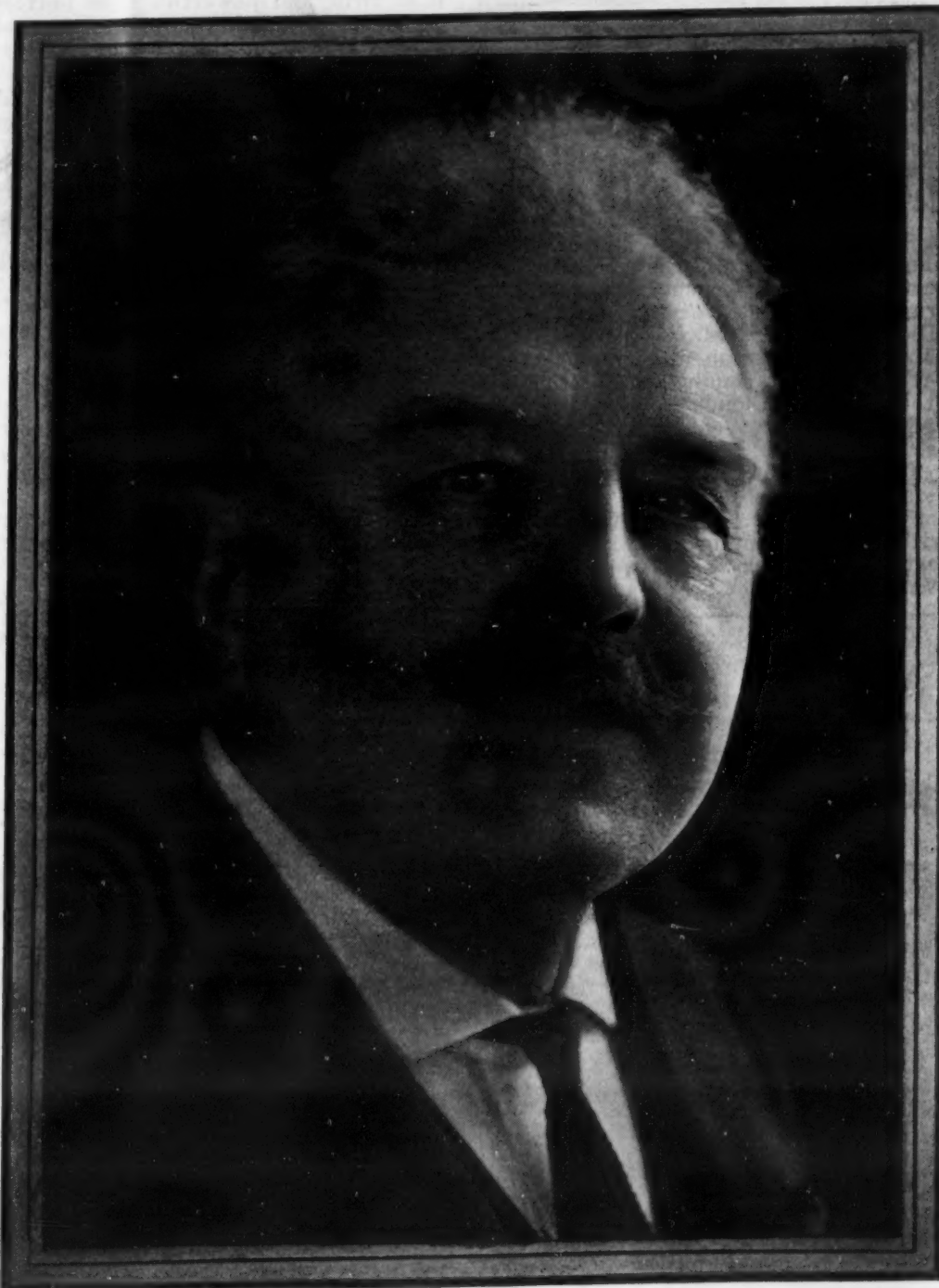
Shortly after his arrival in New York Mr. Herbert was engaged as solo 'cellist in the orchestra of the Metropolitan Opera House, which position he held for several years. He also appeared as soloist in concerts and recitals. Subsequently, he was first 'cellist in Theodore Thomas' orchestra and first 'cellist and assistant conductor in the New York Philharmonic under Anton Seidl. From 1889 until 1901 he was associate conductor of the Worcester Festival, for which he wrote an oratorio, "The Captive," which was performed there in 1891. In 1893 he succeeded the late Patrick Sarsfield Gilmore as bandmaster of the Twenty-second Regiment of the New York National Guard. In the same year William MacDonald, the manager of the Bostonians, persuaded Herbert to try his hand at light opera and offered him the libretto of "Prince Ananias." The emphatic success of this opera, which was produced in New York on Nov. 20, 1894, decided Mr. Herbert's career as a composer, and though he held numerous positions as conductor of various orchestral organizations, he never gave up composing.

From 1898 to 1904, Mr. Herbert was conductor of the Pittsburgh Symphony. In 1905 and again in 1906, he was invited by the New York Philharmonic as one of a number of star conductors, sharing the honor with Colonne, Wood, Safonoff, Weingartner and others of Europe's most prominent orchestral leaders. He came specially from Pittsburgh in 1900 to conduct an orchestra of over 400 members at Madison Square Garden for the benefit of the sufferers in the Galveston flood, and, in 1906, he conducted a similar monster concert at the New York Hippodrome for the sufferers in the San Francisco earthquake. After the discontinuance of the Pittsburgh Symphony in 1904, Mr. Herbert organized his own orchestra which was known as the Victor Herbert New York Orchestra. During the World War he served as a lieutenant in the 22nd Engineers. His last position as a conductor which he held at the time of his death was at the Cosmopolitan Theater, New York.

## A Prolific Composer

During the years which followed the disbanding of his own orchestra, Mr. Herbert devoted his time entirely to composition, although his list of light-opera successes was practically unbroken from the appearance of "Prince Ananias" in 1894. This was followed by:

"The Wizard of the Nile" (Chicago, 1895), "The Gold Bug" (New York, 1896), "The Serenade" (Cleveland, 1897), "The Idol's Eye" (Troy, 1897), "The Fortune Teller" (Buffalo, 1898), "Cyrano de Bergerac" (Montreal, 1899), "The Singing Girl" (Montreal, 1899), "The Ameer" (Scranton, 1899), "The Viceroy" (San Francisco, 1900), "Babes in Toyland" (Chicago, 1903), "Babette" (Washington, 1903), "It Happened in Nordland" (Harrisburg, 1904), "Miss Dolly Dollars" (Rochester, 1905), "Wonderland or Alice and the Eight Princesses" (Buffalo, 1905), "Mlle. Modiste" (Trenton, 1905), "The Red Mill" (New York, 1906), "Cream City" (New York, 1906), "The Magic Knight" (New York, 1906), "The Tattooed Man" (Baltimore, 1907), "The Rose of Algeria" (Atlantic City, 1908), "Little Nemo" (Philadelphia, 1908), "The Prima Donna" (Chicago, 1908), "Old Dutch" (Wilkes-Barre, 1909), "Naughty Marietta" (Syracuse, 1910), "When Sweet Sixteen" (Springfield, Mass., 1910), "Mlle. Rosita" (Boston, 1911), "The Lady of the Slipper" (1912), "The Madcap Duchess" (Rochester, 1913), "Sweethearts"



VICTOR HERBERT

One of America's Best-Known Composers of Light Operas, Who Died Last Monday in New York

(Baltimore, 1913), "The Débutante" (Atlantic City, 1914), "The Only Girl" (New York, 1914), "Princess Pat" (New York, 1915), "The Century Girl" (1916), "Eileen" (1917), "Miss 1917" (1917), "Her Regiment" (1917), "Angel Face" (1919), "The Dream Song" (1919), "My Golden Girl" (1920), "Oui Madame" (1920), "The Girl in the Spotlight" (1920), "Orange Blossoms" (1921), and "The Dream Girl" (1924).

In addition to these, Herbert twice composed the score for the Ziegfeld Follies in 1919 and 1921, and, for the production running at the present time, the song "A Kiss in the Dark," which has equalled in popularity his other waltz song "Kiss Me Again," featured by Fritz Scheff in "Mlle. Modiste."

An interesting fact concerning many of Mr. Herbert's light opera successes is that they have not been thrown into the discard after their original runs, as is the case with most music of this type. Quite a number of the operettas such as "The Serenade," "The Fortune Teller," "Mlle. Modiste," "The Red Mill," and "Naughty Marietta" remain in the repertoires of practically all light opera organizations giving performances during the summer at many of the country's outdoor auditoriums and several of these are frequently used by amateur organizations, achieving a popularity surpassed only by the works of Gilbert and Sullivan.

It was in the "Fortune Teller" that Alice Nielsen, who afterwards became a prominent grand opera soprano, made her first stage success, which was followed by "The Singing Girl," written especially for her the following season.

## His Grand Operas

Although Mr. Herbert's most notable successes were in the field of light opera, he by no means confined himself to this form of musical composition. In 1911, his grand opera "Natoma" was given its first performance at the Metropolitan Opera House, Philadelphia, by the Phila-

delphia-Chicago Opera Company, with a cast including Mary Garden, John McCormack, Mario Sammarco, Gustave Huberdeau and Hector Dufranne. The work remained in the repertoire of the Chicago Opera Company, which succeeded the other organization, for several years, and after the withdrawal from the grand opera stage of John McCormack, his part of Paul Merrill was sung by the American tenor, George Hamlin.

Another grand opera from Mr. Herbert's pen was "Madeleine," a one-act piece founded upon a short French play, "Je Dine Chez Ma Mere," by Pierre Decourcelles, well-known in this country in its translation by the late Mrs. Burton Harrison. The libretto of the work was by Grant Stewart, who had served Mr. Herbert in a similar capacity in his light operas. "Madeleine" was given for the first time at the Metropolitan Opera House on Jan. 24, 1914, with a cast that included Frances Alda, Paul Althouse and Andres de Segura. Although the opera did not meet with an overwhelming success, it contained some of Herbert's most beautiful music.

Besides his oratorio, "The Captive," and his two grand operas, Mr. Herbert composed a considerable amount of music of serious character in other forms, including a second Concerto for 'Cello and Orchestra, a Symphonic Poem, "Hero and Leander," three orchestra suites, "Suite Romantique," "Columbus," and "An Irish Rhapsody." There are also numerous separate pieces for piano, several of which, such as "Punchinello" and "Badinage," attained tremendous popularity both in their original form and also in their orchestral arrangements which the composer made later. These are all of the semi-popular type, melodious and easily comprehended without being trivial, and are all composed in the excellent style which made Mr. Herbert's light operas and musical comedies unique in the field in this country.

Mr. Herbert's first association with music for motion pictures was the score which he wrote to accompany "The Fall of a Nation" in 1916. His more recent

scores of the kind were composed for productions starring Marion Davies at the Cosmopolitan Theater, the first of which was "Little Old New York." This was followed by "Under the Red Robe," "The Great White Way," and "Yolanda." He had completed the overture for a forthcoming motion picture play founded on the novel "Janice Meredith" which he was to have led as guest-conductor at the Cosmopolitan Theater in the near future.

## Interest in Irish Politics

In 1916, Mr. Herbert, in the interests of his mother-country, abandoned music for a while and bent all his energies towards the freedom of Ireland, writing a number of able replies to Carson and Redmond. He also appeared as an agitator, orator and a liberal contributor in the interests first of home rule in Ireland and afterwards of freedom for Ireland. He was president of the Friendly Sons of St. Patrick and other Irish societies, and with one of these, the Sons of Irish Freedom, he headed a delegation which visited the White House in February, 1913, to protest against the possibility of the United States entering the World War.

Mr. Herbert journeyed to Washington early this month with a delegation of composers and music publishers, members of the Society of American Composers, Authors and Publishers, to protest against the proposed bills to amend the copyright law and exempt motion-picture theaters and radio stations from paying royalties for the use of music. The necessity for copyright protection was emphasized by Mr. Herbert, who said that the radio and other forms of entertainment made it almost impossible to sell sheet music. "I have heard one of my compositions, 'A Kiss in the Dark' played eight or nine times in one night over the radio," Herbert said in his testimony before the committee. "They play it *ad nauseam*! How can you expect anyone to buy it in its printed form after that?"

Like all composers, Mr. Herbert had individual peculiarities in his methods of composition. No matter how occupied he was with rehearsals, conferences, or a thousand and one other activities that filled his time, he spent several hours a day seated on a high stool before a high desk. An entire floor of his house was devoted to his work, and he had five grand pianos and numerous drafting boards where he prepared his scores. On the completion of the music for the new Ziegfeld Follies, he was planning to take a short rest and then go to Philadelphia to conduct an orchestra for a series of concerts.

Mr. Herbert is survived by his wife and his daughter, Ella Herbert, both of whom live in New York, and a son, Clifford, who is a broker in Chicago.

At the time MUSICAL AMERICA went to press, arrangements had been made for funeral services at Mr. Herbert's New York residence at two o'clock on the afternoon on May 28. From the house it was arranged for the funeral to proceed to St. Thomas' Church, where further services would be held by the American Society of Composers, Authors and Publishers, the Lambs Club, the Friars Club, the Friendly Sons of St. Patrick and the Twenty-second Regiment New York National Guard. Interment was to be in Woodlawn Cemetery.

## Oklahoma Federation of Music Clubs Elects Officers at Convention

PONCA CITY, OKLA., May 24.—Mrs. R. H. Matthews of McAlester, Okla., was elected president of the Oklahoma Federation of Music Clubs, at the final session of the annual state convention, held here recently. Other officers elected were Mrs. Francis Smith of Ponca City, first vice-president; Mrs. John B. Peacock, Tulsa, second vice-president; Cecilia Hassett, Oklahoma City, treasurer; Mrs. Loren of Bartlesville, recording secretary; Mrs. John Marlow, McAlester, corresponding secretary; Mrs. Newton Douglas, Shawnee, parliamentarian; and the following directors: Mrs. Orin Ashton, Chickasha; Mrs. R. H. Dietrich, Oklahoma City, and Mrs. Hayden Linebaugh, Muskogee. C. M. COLE.

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### GALLI-CURCI ACCLAIMED BY SAN FRANCISCO THROG

Large Audience Applauds Soprano in  
Second Concert—Artists Give  
Request Program

SAN FRANCISCO, May 24.—A responsive and enthusiastic audience of several thousand persons attended the second concert of Amelita Galli-Curci, given under the management of Selby C. Oppenheimer, in the Civic Auditorium on May 18. Mme. Galli-Curci sang with a beauty of tone and fluent ease which won her recall after recall. Among her encores were many songs of popular appeal, such as "Silver Threads," "Home, Sweet Home," and "Suwanee River." Her numbers included the Mad Scene from "Lucia," with flute obbligato played by Manuel Berenguer; "Tacea la notte" from Verdi's "Trovatore," "Se tu m'ami" by Pergolesi and "Pur Dimesti" by Lotti. Mr. Berenguer played Saint-Saëns' Romance and Samuels' "Autumn Leaves a-Whirl" and was recalled for an encore. The audience besieged the platform at the close of Galli-Curci's last number, demanding encores, which were graciously given.

A request program on May 13 concluded the concerts of the Symphonic Ensemble, given under the management of Alice Seckels at the Bohemian Club. The numbers were Smetana's G Minor Trio, César Franck's Violin and Piano Sonata, two piano solos and a quintet in D Flat by Wolf-Ferrari. Alice Rossiter was heard in a group of songs, accompanied by Robert C. Newell. Alex Saslavsky, violinist; Max Gegna, cellist, and Charles Hart, pianist, were the instrumentalists.

#### Hubbard Artists Sing in Steinert Hall

BOSTON, May 24.—Mildred Cobb, soprano, and Paul Russell, tenor, pupils of Arthur Hubbard, gave a song recital in Steinert Hall, Tuesday evening, May 20, before an enthusiastic audience. Possessed of fine stage presence, Mr. Russell disclosed a voice rich in quality and of wide compass, which he used with admirable taste in arias by Donizetti, and Handel and in numbers by Jensen, Bohm, Coleridge-Taylor, Higgins, Tre-

harne, Alexander Russell and Puccini. Miss Cobb, whose home is in Florence, Italy, has a voice of great scope and clarity. Her diction was commendable, particularly in her Italian, French and German songs. The program was concluded with a duet from "Butterfly," which roused the audience to much applause. Jessie Fleming Vose played the accompaniments with charm and precision. Mr. Russell was last year's winner in the men's contest of the National Federation of Music Clubs.

W. J. PARKER.

### BUFFALO GREET'S MORGANA

Metropolitan Soprano Received with Enthusiasm in Native City

BUFFALO, N. Y., May 24.—Nina Morgana, soprano of the Metropolitan, and a native of Buffalo, appeared here recently for the first time in several seasons, as soloist with the Polish Circle, creating much enthusiasm by her fine singing. Miss Morgana's first number was "Come per Me" from Bellini's "Somnambula," after which she was compelled to give two encores. A song-group included "Pour un Baiser" by Foster, "O Bimba, Bimbeta," by Sibelius, "Bitterness of Love" by Dunn and a Chippewa Indian Song arranged by Bimboni, all of which were cleverly sung and well liked.

Later in the program, Miss Morgana sang the "Ballatella" from "Pagliacci" and, as encores, "The Last Rose of Summer" and "Home, Sweet Home," in both of which she accompanied herself at the piano. Alberto Bimboni accompanied the other numbers. Throughout the concert, all of Miss Morgana's numbers were received with vociferous applause and it is difficult to say whether she was more successful in her songs or her operatic arias.

#### Jeanne Gordon Returns from Tour

Jeanne Gordon, contralto, has returned to New York from her first transcontinental concert tour, which embraced recitals in Omaha, Neb.; Houston and El Paso, Tex.; Tucson, Ariz.; Los Angeles, Fresno and Stockton, Cal.; Portland, Ore.; Seattle, Wash., and Salt Lake City, Utah. Miss Gordon will sing with the Ravinia Opera Company this summer.

### "ELIJAH" AROUSES LINCOLN AUDIENCE

Minneapolis Symphony and  
Soloists Assist—School  
Festival a Success

By Hazel G. Kinsella

LINCOLN, NEB., May 24.—The University Chorus, Mrs. Carrie B. Raymond, conductor, held its annual May Festival concert on May 14, in the City Auditorium, instead of in the new Nebraska Memorial Stadium, as had been planned. Inclement weather necessitated a change, but the auditorium was filled and several hundred persons were turned away. The chorus presented "Elijah," and was assisted by Lenora Sparkes, soprano; Mabel Beddoe, contralto; Walter Wheatley, tenor, and Bernard Ferguson, baritone, and the Minneapolis Symphony, under Henri Verbrugghen.

The orchestra opened the program with an inspired reading of Liszt's Symphonic Poem, No. 3, and was followed by the oratorio. It was the most successful concert Mrs. Raymond has presented with the University Chorus in more than twenty-five seasons. The soloists were all warmly received. Fifty Lincoln singers assisted in the choruses.

Following national music week, the schools of the city held a two-day play festival at the High School Oval. Nearly 10,000 children from the elementary grades and more than 1000 from the high schools participated.

On Tuesday afternoon 4500 children from the Belmont, Capitol, Everett, Longfellow, McKinley, Normal, Park, Prescott, Randolph, Saratoga, Willard and "26th and O" schools opened the program with mass singing, directed by Hazel Nohavec, assistant director of music, after which twenty-five groups of kindergartners wound and unwound as many may-poles, to music furnished by the high school band, Charles B. Richter, Jr., conductor.

At the evening performance the concert was given by the high school chorus, H. O. Ferguson, director, followed by gymnastic drills and May dances by 500 children.

On Wednesday afternoon the program was participated in by children from the

Bancroft, Bryant, Clinton, Elliott, Hartley, Hawthorne, Hayward, Lake View and Whittier schools. Mrs. Nohavec again led the singing. Many thousands of school patrons were in attendance at all programs. All together, the Festival was one of the most charming events of its kind.

The fifth annual demonstration program of the grade and junior high school orchestras was given in the high school auditorium on May 16, under the direction of Charles B. Richter, Jr. Orchestras from each building played singly, after which the combined forces played several numbers in a spirited manner.

The junior division of the Matinée Musicale held its final meeting on May 17 and elected the following officers: Helen Mueller, president; Irma Croft, vice-president; Margaret Gettys, secretary; Sylvia Cole, treasurer, and Valerita Callen, librarian. Lillian Polley is director.

The Crete Medical Regiment Band, organized recently under the sponsorship of the Crete Chamber of Commerce and the Rotary Club, was mustered into the Federal service recently. This is the first medical regiment band to be mustered into the National Guard in the United States. W. S. Huxford, of Doane College, is the conductor.

#### Walker Chamberlin Assists Chorus in Arlington, Mass.

BOSTON, MASS., May 26.—Walker Chamberlin, baritone, has been fulfilling numerous engagements in the vicinity of Boston since his return from New York in April. He was soloist with the Arlington High School Chorus in a recent program and sang in Winchester and in several concerts in this city.

#### Rata Présent Is Soloist with Chicago Symphony in Grand Rapids

Recent engagements of Rata Présent, pianist, included a recital in Battle Creek, Mich., on May 23 and a previous appearance as soloist with the Chicago Symphony in Grand Rapids. A visit to Winnipeg, Can., is among Miss Présent's bookings to precede her return to New York.

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# Less "Method," More Common Sense, Urges Proschowsky

New York Vocal Instructor Declares Nature Reveals Only Correct Way to Sing and Urges Teachers to Study Its Laws—Believes Student Should Have His Talent Passed Upon by Competent Judges—To Conduct Master Class in Minneapolis in June

**T**HE bane of the singing profession is "method," declares Frantz Proschowsky. Mr. Proschowsky has taught in Chicago and in several of the capitals of Europe, and after his first season in New York, he is convinced that for all the vaunted talk about New York's being the musical center of the world, its standard of teaching the art of singing is no higher than the standard of any other large city. There is only one method of correct singing, he maintains, and for that no copyrights can be secured. It is the Creator's, or Nature's method, he says, and experience leads him to believe that many teachers, dispensing patented theories of singing, are devoting most of their energies to undermining the immutable laws of the one and only method.

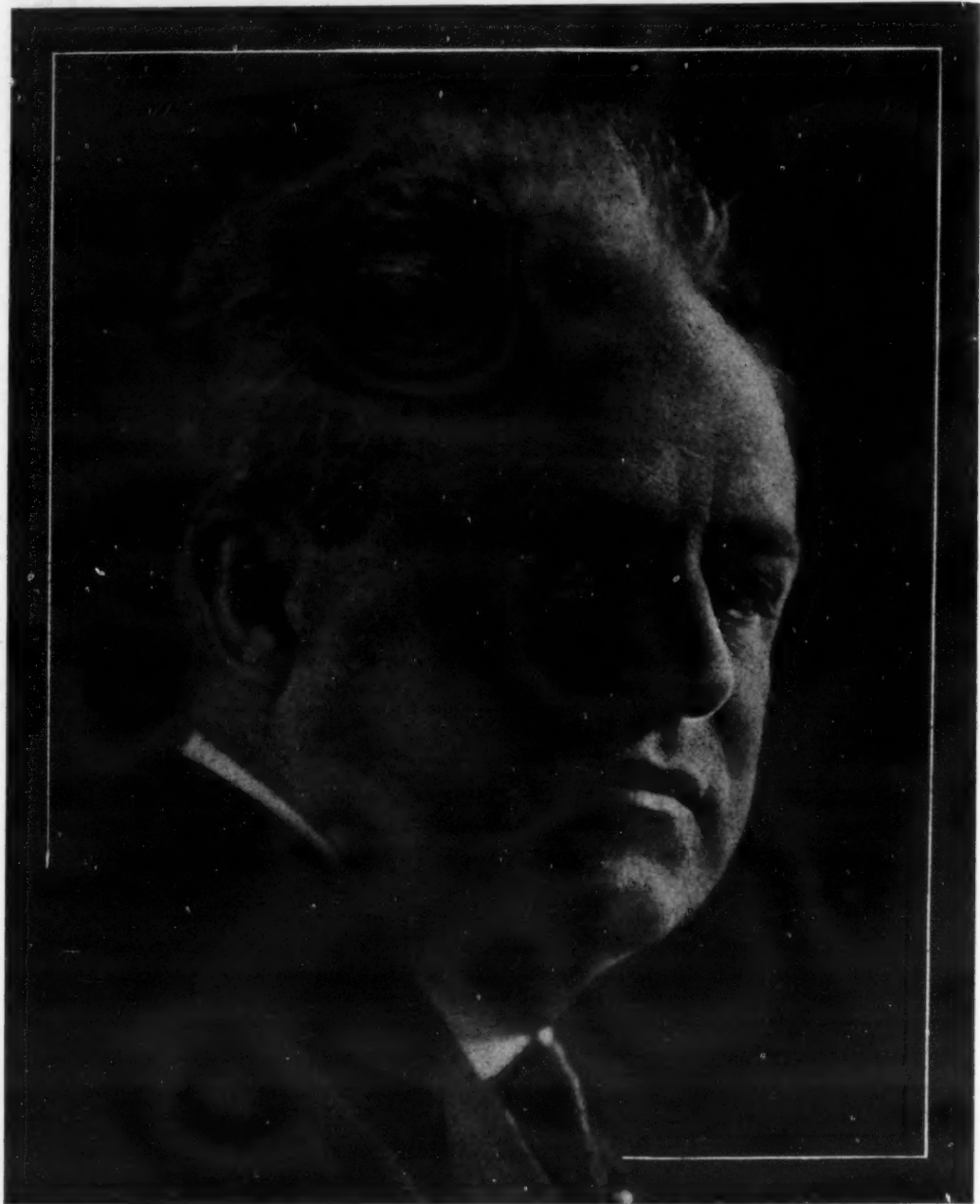
It is not the present conditions of the profession that interests Mr. Proschowsky so much as the manner of applying a remedy on a broad enough basis so that general good will result. Of the many thousands of students who come to New York to study, he has found many who,

after from five to ten years of work, are competing for five-dollar church positions. What are we going to do? he asks. It is not always a question of humbug in the profession, as some would have us believe, he declares. Most of the teachers are honest, but too many are ignorant of nature's law, and far too many are just plain stupid. It is the latter class of teachers that works the most harm, he says, and quotes an old Italian proverb, which says that "Even the gods fight in vain with stupidity!"

"Although I have been the target of many teachers since the publication of my book, 'The Way to Sing,' and my interview in *MUSICAL AMERICA* last fall, I still stand by my declaration that there is too much 'method' in the teaching of singing and not enough common sense. You will hear it said that the reason such and such a student has not learned to sing is because he is 'too stupid,' but I have yet to find the student who has not the intelligence to comprehend truth when it is presented in a simple and understandable manner. The difficulty in such instances lies in the fact that the methods which include 'nose-trumpeting' and 'wind-jamming' are based upon such unnatural principles and false logic that the mind of the student, who is looking for truth, simply cannot grasp them.

## Flattery the Enemy

"But all the pitfalls which the student must guard against do not have to do with the technic of singing. How often have I met students who have been led to believe they were destined for brilliant careers in opera, when they never had a ghost of a chance of singing even in the chorus! It is nothing less than a crime to talk singers with voices of little promise into the idea that they will some day shine upon the operatic stage. It is natural that the pupil should trust his teacher and value his opinion, but it is tragic that he should wait until his pocketbook is empty and he hears the cold dictum of the manager that there is no place for him, not even in the chorus, before he



Frantz Proschowsky, Noted Teacher of Singing, Who Has Just Completed His First Season in New York

realizes what has happened. Flattery is something which has no place in the vocal studio, for it has ruined more voices, blasted more hopes and wrecked more lives than is generally realized."

Mr. Proschowsky sees no solution of the problems which confront the student until the teacher "is ready to cast aside his petty dogmas and theories and delve into the real truths which govern the laws of singing." For the present, he believes that it would be a profitable move for the student to have his talent passed upon by a body of competent and disinterested judges, such as could be found easily in New York. He has no ambition to set himself up as a sage in such matters, but as a searcher after truth he is happy to have brought a new light to many who have read of his ideas. "Comments, mostly good, have been elicited by my little book, which, by the way, was first published more than thirteen years ago in Danish, and which, in English manuscript, first caused Mme. Galli-Curci to interest herself in me and trust my judgment in voice matters. Every day brings letters from various parts of the world, thanking me for finding a solution of problems not clear to the writers. This pleases me especially, because there are always some ready to find fault.

## Principles of Singing Age-Old

"There were also many attacks upon me after my interview in *MUSICAL AMERICA*, but there were two commendations which cheered me. One was from a Mr. Dow of California and the other from a Mr. Davis in New York. Mr. Davis stated very truthfully that my theories were known for thirty years. Certainly. Why not? The principles of singing have been known for hundreds of years, for they are as old as singing itself. It is the new ideas of which the students should beware, for they are usually pretty much all fads and fancies. If only teachers and students could realize that trained breathing—breathing trained without the control of the tone—can produce only mechanical singing, there would be less talk about breathing methods. A prefixed physical attitude, instead of a physical attitude that obeys the mind, is always a detriment. The voice expresses the mental attitude, and if the mind is set, the voice will sound mechanical and unmusical."

At all events, New York is a great place, Mr. Proschowsky says, and he has come to stay. He is now ending his first season and will spend the month of June conducting a master class at the MacPhail School in Minneapolis, after which he will go to his summer home near Galli-Curci's estate in the Catskills. Mr. Proschowsky speaks in highest terms of the famous diva, whom he terms "a loyal and generous friend."

"I have always found that the greater the artist the greater the qualities of loyalty and the greater the appreciation of simplicity, and Mme. Galli-Curci is no exception to the rule. Our exchange of ideas has been most interesting and profitable to us both."

Mr. Proschowsky will return to New York in the fall and reopen his studio on Riverside Drive. His class this season has numbered many well-known singers and many talents of unusual promise, among whom were Elizabeth Lennox, Virginia Rea, Clara Lang, Jane Beats, Helen Levenson, James Haupt, Rosa Napau, Glenn Drake, Ella Mylius, Beth Tregaskis, Joseph Barnett, Beatrice Schwab, Camille Robinette, Rogilio Baldreich and Benjamin Kalchthaler.

HAL CRAIN.

## Frederick K. Stearns Gives Musicale at California Home

LOS ANGELES May 24.—Frederick Kimball Stearns, founder of the Detroit Symphony, and local music patron, gave a musicale at his estate in Beverly Hills. Frederick MacMurray, viola player; Mary Newkirk Bower, soprano, and Beatrice Fenner, pianist, were heard. Especially enjoyable were several compositions of Miss Fenner, settings of her own verses.

## Ralph Leopold Plays in White Plains

WHITE PLAINS, N. Y., May 24.—Ralph Leopold, pianist, gave a successful concert in the high school auditorium on Friday evening, May 16. Mr. Leopold's program included compositions by Beethoven, Chopin, Arensky, Rachmaninoff, Debussy, Dohnanyi and his arrangement of a Friedman-Bach number. Mr. Leopold played with feeling and admirable technic. His audience was keenly appreciative and he was recalled repeatedly for encores.

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## Small Towns Need Subsidized Music Schools

A MUSIC-LOVER once said that he always enjoyed concerts by Raoul Pugno, "because Pugno simply sat at the piano and played like an ordinary gentleman—only with the utmost facility"; and the comment can fittingly be repeated, with adaptations, to the personality and art of Alexander Bloch. It is not as the traditional musician, the precious artist of moods and aloofness, that Mr. Bloch receives an interested guest in his violin studio, but as "an ordinary gentleman"—only a gentleman who talks entertainingly and wisely and "with the utmost facility" about music.

The studio in which Mr. Bloch teaches has, in itself, more the appearance of a homely drawing-room than the aspect of a rigid musical office. True, a large portrait of Leopold Auer is the first thing that meets the eye, which is next arrested by grand pianos, violins and other necessary paraphernalia; but these things, while they establish a musical atmosphere, do not frighten the entrant into thinking: "Here I must be properly artistic; here I am under obligation to be tensely responsive or I shall offend." Yet it is in this room that Mr. Bloch's work is done; it is in these congenial surroundings that he and Mrs. Bloch give monthly programs that instruct their followers without boring them.

### Pupil Needs Self-Knowledge

It is here that Mr. Bloch will confide his theories for the betterment of music throughout America. One great need, he feels, is for a clearer orientation of the pupil's point of view.

"Is it right, of course," he says, "for the pupil to aim at the highest mark, but not every student can become an Elman or a Heifetz; and when the pupil discovers what he is capable of doing, he should adapt himself philosophically to it. Take the business world. You do not find that every young man going in for a business career expects to develop into a Rockefeller, but that fact does not prevent him from forging ahead and gaining great pleasure and satisfaction from his work.



Mr. and Mrs. Alexander Bloch, Violinist and Pianist, Who Will Conduct Summer Classes at Lake Placid, N. Y., This Year

The music student, in too many cases, suffers intense disappointment when he does not rise to the heights and turns to teaching, for which he may not be fitted by temperament, when he cannot make a living as a virtuoso."

The question of public success is one that eludes an answer, Mr. Bloch believes. Two pupils, equally talented and equally well equipped, will embark upon a concert career. And one will succeed where the other fails. It is not only a matter of personality; the reason is more subtle than that, for both may seem to have personalities of equal force.

"But there is a demand in the smaller cities and in country districts for the musician of less renown," says Mrs. Bloch, who, as a pianist, shares her husband's profession. "There he can do much in orchestral work and in other branches

that are sorely ill-furnished, provided he has a broad education and is not trained only for the business of solo playing."

### Small Conservatories Wanted

This view is concurred in by Mr. Bloch, leading him to speak of something that lies very near his heart—a more effective expenditure of money for the advancement of music.

"We hear a lot about the Americanization of music," he complains, "but it is not done at the source. Let all the small places be given municipally subsidized conservatories, where the right kind of teaching can be done. As matters stand, pupils pour into New York, often so badly taught in the beginning that their chances of getting on are practically nil. Now, look at the way such things are done in Russia. Every place

has its endowed conservatory, where the best instruction is given. Then, when the student moves into a large city, as pupils used to go to Petrograd, they are ready for a great teacher like Professor Auer. As it is, in America, many pupils are not ready; they may have advanced to an age at which, improperly taught from the beginning, it is hopeless to try and set them in the right path."

It is impossible, insist persons who know, for the adult to learn tight-rope walking or some similar gymnastic feat; he who succeeds in this field must have started his training as a child. And it is no less out of the question, according to Mr. Bloch, for the music student to realize his dreams unless he receives good instruction at the outset. Hence the urgent need, in Mr. Bloch's opinion, of subsidizing conservatories all over the country, "of Americanizing music at the source."

Mr. Bloch, who will spend the summer at Lake Placid, N. Y., with Mrs. Bloch and a number of pupils, is a staunch advocate of summer classes. He speaks, with reminiscent smiles, of good times experienced in the country, but it is not alone for the pleasure gained that he enjoys his summer teaching. He finds that summer classes amount to more, from a musical point of view, than all the lessons given during the regular music season. For one thing, the pupil is free from distractions, "talks, sleeps and eats music," practises undisturbed by the practice of other students in adjoining rooms and generally is released from the strain of winter activities. There is fun in picnics and outdoor recreations—and no one is quicker to appreciate fun than Mr. Bloch—and there is the advantage of happy and intimate relationships in which a true spirit of democracy prevails. These classes help the pupil, Mr. Bloch is convinced, to get that clearer orientation which would be one useful result of subsidized conservatories in small places; and it is of vital importance that the pupil reach this state of self-knowledge.

"For," says Mr. Bloch, "no one can keep a place in music for which he is not fitted. Money may give a person temporary prominence, but even when a lot of money has been spent, holding the position depends absolutely upon the individual himself." PHILIP KING.

# ABBY MORRISON

## Captivates NEW HAVEN, CONN.

Miss Abby Morrison, soprano, was in great form and was cordially received by the audience, who called on her for encores. As a finale Signor Beniamino Gigli and Miss Morrison gave a wonderful interpretation of a scene in the opera Cavalleria which was very fine and brought out the wonderful dramatic qualities of both artists. This scene was so well received that the applause continued long after the final curtain in an effort to get the artists back, but it could not be done due to time.—*The Union*, May 12, 1924.

Then came a most unusual procedure. Someone suggested a duet and he (Gigli) and Miss Morrison sang the notable duet from from Cavalleria Rusticana where Turiddu and Santuzza quarrel. This all without ever having rehearsed it together. It proved a remarkably temperamental piece of work. Miss Morrison was immediately a favorite. She is already well along in her operatic career. Her voice is of the noble dramatic type and gives evidence of much careful preparation. After her first group Life by Curran and Pirate Dreams by Huerter was her operatic number Vissi d'Arte from Tosca which gave ample opportunity for her rich dramatic voice. Several encores followed, including a clever interpretation of Coming Through the Rye and in the duet with Mr. Gigli her operatic qualifications did not suffer by comparison.—*The Register*, May 12, 1924.

Miss Morrison has a pleasing stage presence and a clear and flexible soprano voice. She was cordially received and generously applauded. She sang By the Waters of Minnetonka with fine feeling and Life by Curran, which was added to the printed program, delighted the audience. Finally Gigli appeared with Miss Morrison which increased the demand for more, but the curtain was lowered and the audience reluctantly filed out.—*Journal-Courier*, May 12, 1924.



Photo by Marceau

The concert which closed the musical season in New Haven, was one of the finest of the year, and the deafening applause which greeted the artists portrayed the appreciation of the vast audience. Miss Morrison was pleasing in her group of songs, which

included Whether by Day by Tchaikowsky, and By the Waters of Minnetonka, by Lieurance, Life by Curran and the aria, Vissi d'Arte, from Tosca by Puccini. A duet for tenor and soprano, from Cavalleria Rusticana concluded the program.—*Times-Leader*, May 12, 1924.

## Triumphs with Gigli and Gerardy, Paterson, N. J., April 11

Miss Morrison possesses strong personality, and is attractive in appearance. The outstanding quality of her performance is the expressive rendition that captivates her audiences.—*The Paterson Evening News*.

Abby Morrison, soprano, is just starting out on a musical career. Miss Morrison, who was accompanied by Miss Ruth Coe, has a sweet soprano lyric voice. She has had the honor of being presented to the king and queen of England. She is a descendant of General Putnam and of fine American lineage. Her voice is pure and her graciousness of manner helped to make her singing thoroughly enjoyable.—*The Paterson Press-Guardian*.

Abby Morrison, a new singer, a soprano, nevertheless did not fail to win her audience. Although Miss Morrison possesses strong personality, attractive appearance and deep feeling, which add much to her singing, it is not solely with these qualities but also with the beauty of her voice that she pleases.—*The Paterson Morning Call*.

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# Rosa Raisa Triumph

As "ASTERIA" in Boito—"LR"

## What the Foremost Critics of All Impt

### Corriere Della Sera, Milano

Raisa is what one calls a really great artist, and yesterday she showed herself a valorous and proud maintainer of her high reputation. The part of Asteria is one in which Boito has made the highest possible demands upon vocal resources, carrying power of the voice, dramatic accent, elasticity and range both high and low. Raisa responded well not only to these demands but also with an exquisite sense of penetration, gave to the difficult rôle of Asteria, the lines of pose and movement best adapted to bring out its ultimate significance. She stands supreme among the best-known dramatic sopranos, a fact which she demonstrated admirably yesterday by her impersonation of the part, thanks to her magnificent temperament.

### Il Popolo D'Italia, Milano

To give voice to Asteria, whose music bristles with difficulties, was called Raisa, one of the most illustrious names in lyric art who, by her generous vocal abilities and by her passionate and vigorous dramatic temperament with which she is endowed, amply justified the fame which she enjoys.

### L'Ambrosiano, Milano

There came to issues with a part full of difficulties, swinging between the chill of the most cruel expression and the despairing outbursts of unbridled femininity, Rosa Raisa, who appeared as Asteria, an artist rich in enviable gifts and capable of depicting the perfection of dramatic suggestion.

### Italia, Milano

Mrs. Raisa with the perfection of stagecraft by means of which she limned the poetical visage of Asteria, now the turbulent fury, now the hieratic deity, and with the incisiveness of her singing and diction, was able to add to the character the telling quality which the music, as we said above, did not succeed in delineating.

### La Sera, Milano

Asteria, an unquiet and anquished creature, torn like Kundry between good and evil—perhaps she is Humanity struggling for a higher state of things but held still in the fetters of pagan civilization—had in Rosa Raisa a marvelous interpreter. The beauty of her face, the ring of her voice, the tragic, fateful quality of her movements and the profound humanity of her feminine frailness before her cruel, adored hero, had in this great artist a complete expression and in certain moments, as when she burst forth unexpectedly from the tomb on the Appian Way with the torch in hand, she was terrible. And at the same time she was the victim of Fate as when she appeared in the Spoliarium searching for the pious Rubria among the victims of the Neronian massacre.

### La Giustizia, Milano

And Rosa Raisa, a world-famous singer, brought to a hard task, her great voice, her fine schooling and her vitality, to the surmounting the difficulties and the dangers of a part making enormous demands upon the ability of an artist and offering in return the slimmest resources for impressing the public.

### L'Avanti, Milano

What can one say, finally, of the interpreters? Rosa Raisa was a magnificent Asteria in voice, movements, expression. Everything about her was perfect, sure and significant.

### Il Secolo, Milano

Rosa Raisa returned in the part of Asteria after ten years' absence. The genial, fervid, emotional, powerful artist was welcome in our midst. She penetrated to the core of the tragic, love-ridden character with extraordinary strength and extraordinary capability. Dramatic art and the bravura of the singer are united in her. Her long stay in America has given her voice the firmness so popular with audiences there, but what facility of emission, what abundant richness of resource, what admirable abandon to all the aspects of art! The tortured, anguished soul of Asteria, her savage fury, her sensual languor were expressed vocally and dramatically by Rosa Raisa in a manner which I believe to be unequalled. The admiration which she awakened in the Scala audience was unanimous.

### Il Sole, Milano

Rosa Raisa, who returned to La Scala after some years of absence and preceded by echoes of great successes, was worthy of her reputation. She gave to Asteria the troubled charm desired by the poet, an obscure humanity, tragic torment, and her voice, exceptional in the matter of volume and timbre, and a really powerful one, brought the difficult rôle into high relief.

### Corriere Di Milano

Only one who has examined closely the unspeakable difficulties of the part of Asteria can judge adequately the excellencies of the interpretation of Rosa Raisa. Rarely have I had the pleasure of hearing a more beautiful, a more robust dramatic soprano voice with a longer range. It is a voice of exceptional volume and finely trained which does honor to the great MARCHISIO, who was her teacher and also to the pupil who with such intelligence knew how to make the most of that instruction.

And equal to her vocal gifts was her ability as an actress in the expressiveness of her face, in her diction, her gestures and movements. We spoke of great difficulties and we enumerate them, an alarming tessitura, intervals that would seem to have been written in order to endanger the best placed voice, the insistence on lofty tones, repeated High C's, and, in a word, passages which are ultimate tests of the ability of the artist undertaking the rôle. Yet Raisa met and conquered all of these difficulties superbly.

### Il Messaggero, Roma

Rosa Raisa, Asteria, was impressive dramatically. She merged herself into the perverse and vacillating personality of the serpent-charmer and re-incarnated all her spiritual and physical qualities. Her singing was limpid and warm and merited all the reputation it enjoys.

### L'Unità, Roma

Mme. Rosa Raisa to the most difficult rôle of Asteria brought her incomparable style. Asteria is a sympathetic figure in this "Nerone," perhaps all the more so because of Rubria, who seems rather conventional. Mme. Rosa Raisa contributed much towards giving the amorous Fury the quality of sympathy which was the intention of the poet and the musician.

### Corriere Italiano, Roma

Rosa Raisa (Asteria) has in her voice a dark, ringing color full of metallic brilliancy. Her every glance had a striking significance. Her broad-ranged voice negotiated in a single leap the extremes of the soprano compass. The savage and interesting quality of her voice, the sombre spell which she cast upon the audience, the great coolness with which she showed herself to be body and mind in her part, helped to put her in the first rank and forefront of the incomparable interpreters of this premiere.

### Il Mondo, Roma

Among the women, Rosa Raisa was an Asteria fervid and melodious of voice and insinuating and picturesque in person.

### La Tribuna, Roma

Vibrant and incisive was Raisa who assumed the rôle of Asteria.

### L'Idea Nazionale, Roma

Raisa, back from America, undertook the least happy risk of the opera, the music and the action of the ambiguous rôle of Asteria, and to suffer as well, from the difficulties of certain passages and furies without real passion, but her movements and the expression of her wonderful face did all that was possible for the realization of the dramatic character imagined by Boito.

### Giornale D'Italia, Roma

Raisa was a superb Asteria on account of the beauty of her voice, her dramatic fire and her spirited interpretation. The memory will live long of such an artist as she is, gifted with a throat of steel which adapted itself easily to the difficulties of the tessitura. Her high tones astonished the audience at La Scala by their crystalline beauty and their perfect intonation.

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# Triumphs in a Triumph

## "L'ERONE" at La Scala in Milan

### Important Cities in Italy Said at Première

#### Nuove, Roma

Rosa's fatiguing part of Asteria, gave proof of staying power quite out of ordinary. Her extraordinarily clear voice easily overcame the difficulties.

#### L'Espresso, Roma

Rosa was an Asteria in madness and beauty of gesture and of song.

#### L'Espresso, Roma

Rosa was a perfect Asteria in voice, method, expression and gesture.

#### La Stampa, Torino

Among singers, Rosa Raisa was especially popular. She has been heard frequently in Italy but she is of Italian schooling, having studied with BARBARA MARCHISIO. Then America took her and it was only in homage to the memory of Boito and the art of Toscanini that she returned to Italy to go back again the middle of May. As Asteria she proved in the first and second acts of high intelligence and her fluent expression splendidly the various phases of the difficult rôle.

#### Gazzetta del Popolo, Torino

Mme. Raisa, in the rôle of Asteria, revealed noteworthy qualities, both vocal and dramatic.

#### La Tribuna, Firenze

Among singers, Rosa Raisa, who has been heard but seldom in Italy, was highly admired. She is, however, of Italian teaching, having studied with BARBARA MARCHISIO. However, in homage to the memory of Boito and out of admiration for Toscanini, she returned to Italy. As Asteria she gave proof of high intelligence. Her fluent voice expressed instantly the various characteristic features of the difficult part.

#### Nuovo Giornale, Firenze

Rosa Raisa evoked much admiration for her brilliant voice and her artistic talent in a part lacking in great resources but bristling with difficulties.

#### La Gazzetta di Venezia

Mme. Raisa was a classically perfect Asteria. Her part is musically varied, rich and difficult variety of tone-color. Mme. Raisa overcame splendidly the difficulties.

#### Il Mattino, Napoli

Rosa (Asteria), of irresistible attractiveness, now statuesque and rigid, glittering and glowing, saturated the part with exoticism, sensuality, fatalism which are in the twisting mass of serpents in this strange, surmounted magnificently the vocal heights and difficulties of the rôle.

#### Il Mattino, Napoli

Rosa brought to the rôle of Asteria the brilliant flashes of her dramatic voice, long in compass, robust, and sparkling, and she delineated with intelligence the fantastic mysteriousness and the nervous sensuality of the character.

#### Il Resto del Carlino, Bologna

Mme. Raisa was (Asteria). She and Pertile, to my modest way of thinking the most "Toscanini-ed" artists of the opera. Who can forget the D of the passage: "Who loves Death, let him touch me!" Why was Raisa heard in the part of Fedra in Pizzetti's opera?

#### Il Nuovo Giornale, Bergamo

Rosa Raisa won praise for her powerful voice and her artistic talent in a part of great resources but of much difficulty.

#### Il Piccolo, Trieste

Rosa, entrusted with a part of highest responsibility, showed herself worthy of the trust which had been placed in her. Her Asteria, musically and vividly plastic, interested profoundly.



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# MUSICAL AMERICA

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NEW YORK, MAY 31, 1924

## A SCHOLARSHIP GOES BEGGING

IT is almost inconceivable that the Pulitzer Traveling Scholarship in Music, awarded annually at Columbia University, should this year have gone begging because no competitor worthy of the award was entered. Such, however, was the case, and it may be interpreted as a melancholy commentary upon the gifts and puny ambitions of our younger creative musicians. Moreover, it seems that some of the MSS. submitted showed a disconcerting lack of technical proficiency. This is the more surprising when it is considered that there are at least a dozen conservatories of high standards in this country which accord an important place in their curricula to harmony, counterpoint, form and orchestration. Each of these schools must every spring graduate several young men and women properly trained and equipped to compose a score of the type required by the Pulitzer jury.

Where, then, were all these trained students and why did they shrink from submitting their works for the scholarship? There are two possible answers. First, they may have felt no very strong hankering for a year abroad. Second, neither they nor their teachers may have been informed of the scholarship, or they may have learned of it too late to enter. The first supposition is absurd. As long as American art students adore to haunt Montparnasse or La Butte, there must be many who would strain every nerve to win such a prize. The scholarship has a value of \$1,500, and while this sum is far from possessing its pre-war value and in addition must cover the considerable item of ocean and other travel, it remains an award worth striving for. Then too it carries a distinction which should spur on every ardent nature.

There remains the second supposition, and, for want of a better, it must be accepted as the explanation which strikes nearer the truth. Indeed, an admission that the scholarship offer had not

received effective publicity is implicit in a statement issued by Frank E. Fackenthal, secretary of Columbia University, promising to bring the details of the contest before all schools and advanced teaching groups next fall. This should bring a quite different showing next year. If it does not, there is decidedly something rotten in the state of American composition and teaching.

## SPREAD OF THE SYMPHONY IDEA

WITHOUT playing Pollyanna it is possible to feel a high degree of optimism in viewing recent developments in the American orchestral field. Almost every week arrive encouraging reports of progress; here a wage dispute amicably adjusted, there a deficit wiped out, here again a goal reached in a campaign for a new orchestra. Of the latter variety is the recent news from Kansas City, Mo., where the Symphony Association has conducted a victorious drive for a \$250,000 fund to assure a permanent orchestra.

The western city has acted wisely and well in thus generously supporting so expensive a project. Viewed from the right point, however, a symphony orchestra is far from being an expensive institution to maintain. It is an investment, and the dividends it pays—not semi-annually, but weekly and daily—are beyond price. Compared to a great university, an orchestra makes no very extravagant demands upon the donor's purse; yet what is a fine symphony-body but a kind of living university dispensing education and beauty to rich and poor alike?

A city can build no better monument to its wisdom and taste than by maintaining an orchestra. Instead, our communities invariably go in for the brick-and-stone variety. Fine architecture is an admirable thing, but it is doubtful whether we are in any sense an architecture-loving people. Count the men who make a point of taking ten minutes from the daily whirl to study the chaste Ionic lines of the State Capitol or the Tuscan austerity of the Terminal. We have not learned to enjoy these outdoor pleasures, and with life what it is we may never learn. But almost every man is a potential music-lover; no special perception is needed to be stirred by the grandeur of a Beethoven symphony or entranced by the grace of a Strauss waltz. More than its sister arts is music the people's art, and in an orchestra it reaches its highest and most appealing form.

Fortunately, this is being rapidly realized in America, with the result that new orchestras are being created with more and more frequency. There are none so many as yet that we may reasonably "point with pride," but there is progress and the future is fair with promise.

Quite as important as the establishment of new orchestras is the loyal support of existing organizations. Here again recent developments give cause for satisfaction. The St. Louis Symphony is a capital instance of the steady public support which permits many of our great orchestras to carry on with a minimum of financial worry. Thanks to a vigorous guarantee fund campaign last fall, this orchestra is virtually free from deficit. With a net deficit of slightly over \$2,000, it is now in the strongest financial position that it has ever enjoyed. Here is another indication of the feeling in the larger communities towards the symphony and of the latter's assured place in the civic and cultural life.

## CHICAGO'S OPERA PROSPERS

SUPPORTERS of the Chicago Civic Opera Company have ample reason to feel gratified over the 1923-24 season. The report on finances and plans, issued by Samuel Insull, president of the company, shows a healthy increase in income and attendance together with a reduction in operating expenses. A cut of five per cent in the deficit may at first glance appear to be no great shakes, but when average deficits run well over the quarter-million mark it becomes a respect-compelling item. This season the deficit is a round \$25,000 less than that incurred the preceding year. Opera is an expensive business, and always will be. The Chicago executives, however, are skilled pilots and have once more guided their craft safely through the treacherous waters of opera finance.

Scrutiny of some of the details of Mr. Insull's report shows that during the home season over 50,000 more persons attended the opera this year than last, and that the increase in receipts amounted to almost \$150,000. While these increases are partly

accounted for by the greater number of performances given this season, they indicate that Chicagoans are eager for opera and will support it without stint. Next season's plans promise a still better financial showing in the spring.

Turning to the repertoire, it is seen that two American works will be mounted—Henry Hadley's prize-winning "Bianca" and a two-act work by Cadman, which in all likelihood is "Shanewis." Both these works have been heard in New York, and while they failed to secure a permanent place in the eastern metropolis, deserve fresh hearing as representative efforts of two leading native composers. There is the more reason for presenting opera in English in that the latter "tradition" is being allowed to perish in the fair town of Gotham.

## Personalities



American Pianist Meets Old Indian Chief

When Frances Nash, pianist, made a tour through Oklahoma not long ago, she met Chief Lseeo of the Kioma Indian tribe, and made a "peace offering" of tobacco. She is shown in the photograph with the venerable brave. Chief Lseeo is in his eighty-second year, and was made a permanent sergeant in the U. S. Army, in recognition of his great service in promoting good will between the Indians and the white men.

Claussen—Among the artists to be photographed in the series of motion picture studies of well-known persons of Scandinavian birth is Julia Claussen. The Metropolitan Opera contralto consented to pose for the cinema feature made during the visit to the United States of Cron Strom of the Viking Film Company of Sweden. The pictures will be shown in Swedish theaters.

Easton—Florence Easton recently added to the large number of her rôles—they run into three figures on the opera stage—by "doing an impersonation" outside the theater. At the "Oriental Jamboree" given in aid of the New York Association of Music School Settlements, the soprano of the Metropolitan Opera appeared as one of the six princesses of the "Emperor's Court" before which the entertainment was given.

Vreeland—Versatility is a very desirable quality for the artist, and Jeannette Vreeland is one of the advocates of a wide culture and intensive thinking to give value to art. "There is no standing still for a singer," says the soprano. "He must either go forward or backward; there simply isn't any middle ground. One thing I have tried never to forget is that the study of singing consists of many other things besides its practice."

Gauthier—The traditional gods that watch over concerts must have frowned when the daring Eva Gauthier, early this season, gave her epochal program including "Jazz" songs. When the soprano recently gave a recital in New Haven, Conn., the students of Yale insisted that she end her list with the popular works. "Which do you want?" asked the soprano. "We want all of them!" the boys shouted. So it happened that she gave Irving Berlin on the same evening as William Byrd.

Dal Monte—Toti dal Monte, the Italian coloratura soprano, who will make her American debut next season, is now touring in the Antipodes. She is a member of the Melba-Williamson Opera Company in Australia, which includes a number of Italian singers. Dame Melba herself is singing some of her famous rôles, such as Juliet. Miss dal Monte will make her debut in the United States with the San Francisco Opera and will later appear with the Chicago Civic Opera and Metropolitan Opera Companies.

Crooks—On a recent tour of the Southern States, Richard Crooks found an aged man among his fellow travelers on the train. They got off at the same station and the tenor helped the old man down the steps. "He was about seventy years old," says Mr. Crooks, "and he carried two good-sized boxes. He confided to me that they were filled with chewing tobacco for his wife and himself. Every eight months he went to Knoxville and got one box for each. When I told him that I should probably die if I were to chew so much in a whole lifetime, he jumped into the air, knocked his heels together and said he was feeling like a two-year-old!"



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# Point and Counterpoint

By Cantus Firmus, Jr.

Carroll Cacophonized



HOSE of us who have chortled over the famous verses in Lewis Carroll's "Alice" beginning "'Twas brillig and the slithy toves"—and that includes almost everybody—will sound a responsive chord to George Pullen Jackson's musical version of the same. This effusion of the genial Nashville music editor begins:

"'Twas Sittig and the Denishawns  
Didur and Hempel in the Bloch—"

When the intrepid hunter goes out to  
slay the Schreker-Rous; he might have  
been a critic "out for" the scalp of the  
assembled performer.

The landscape is peppered with the  
names of Famous Persons. Cantus Fir-  
mus, Jr., will personally donate an un-  
touched box of Christmas gift cigars to  
those who discover the largest number  
of Celebrities in the picture. Mr. Jack-  
son's version goes:

He took his Volpi Gunn in hand;  
Auers long the foe he sought—  
So rested he by the Palmgren tree,  
And Steeb a while in thought.

And as in Mellish thought he stood,  
The Schreker-Rous with eyes of flame  
Came Schilling through the Tovey Wood  
And Howelled as it came.

One two, two-four! the Gunster aimed,  
His Volpi Gunn went Samaroff,  
He left it dead and with its head  
Went Galloing Seagle Bach!

"And thou hast Swain the Schreker-  
Rous?

Come to my Williams Arms, my boy!  
Oh Jollif day! Daddi! Mamay!"  
He Muckled in his joy!

\*\*\*

## Music Week

THE preparations for, the actual per-  
petrations of Music Week were blast-  
ing enough—but they were nothing to  
the Aftermath. All those who waked up  
on the following Monday with a stiff lip,  
a hoarse diaphragm, or drummer's  
cramp, can sympathize with the old-time  
reveller who suffered from the morning-  
after feeling. Comments gleaned from  
the press of various communities are  
kindly forwarded to us by "Kasey."

Here are some:  
"Beethoven was rough of manner and  
temper, . . . because of the sufferings  
endured by his noble and passionate  
nature. After Music Week, this will be  
of particular interest."—Sandusky, Ohio,  
Register.

"The most notable event in Westport

during Music Week was the reported  
theft of a piano from the studio  
of . . . . . The burglars attempted to  
steal bathtubs that were at the home  
awaiting installation, but they failed in  
the attempt."—Bridgeport, Conn., Post.

"Maybe Music Week can shape up a  
little political harmony after the  
primary. Further evils of the late spring  
are developing. A St. Paul Bank has  
had to close because its assets were  
frozen."—Indianapolis News.

"Now if this were Music Week in  
Paris, instead of in Sandusky, most of  
the girls would be wearing jews'-harp  
earrings and accordeon-pleated beauty  
marks."—Jack Straw in Sandusky  
Star.

\*\*\*

## Spring Zephyrs

WHAT is perhaps the record case of  
musical suggestion is reported by a  
church solo soprano, who calls herself  
"Gerry." On a recent Sunday, she  
writes, she sang "With Verdure Clad"—  
as all good sopranos do sooner or later.

But the interpretative art displayed by  
this young lady must have been nothing  
short of intense.

"Before I finished," she avers, "two  
deacons and three laymen were sneezing  
their heads off in advanced stages of hay  
fever!"

\*\*\*

## The Busy Prima Donna

ARDENT SUITOR: Will you be mine?  
Distracted Diva: Take up the matter  
with my impresario!

—Berlin Tageblatt

\*\*\*

## Noblesse Oblige!

FRASER GANGE, Scots baritone, tells  
a story of a snobbish hostess in a  
European city who invited him to sing  
at her house, asking him to name his fee.

"Of course," she wrote, "artists are not  
expected to mingle with my guests."

Mr. Gange responded, quoting his  
regular fee.

"But, of course," he retorted, "if I'm  
to mingle with your guests, it will be  
five times that amount!"

## Musical America's Question Box

ADVICE AND INFORMATION for STUDENTS, MUSICIANS, LAYMEN AND OTHERS

ONLY queries of general interest can be published in this department. MUSICAL AMERICA will also reply when necessary through individual letters. Matters of strictly personal concern, such as intimate questions concerning contemporary musicians, cannot be considered.

Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

### "Hasten, Ye Shepherds!"

Louise R. Rogers, supervisor of music  
in the public schools of Canonsburg, Pa.,  
writes that the song asked for by  
"Query" in our issue of May 10 is prob-  
ably "The Wreath" by Joseph Mazzinghi,  
published in Hollis Dann's "Junior  
Songs."

???

### Player-Piano Methods

Question Box Editor:

Are there any books published giving  
hints on the playing of mechanical  
pianos?

Raleigh, N. C., May 24, 1924.

The following may be of assistance to  
you: "The Art of the Player-Pianist,"  
by S. Grew; "The Pianolist: Guide for  
Pianola Players," by G. Kobbe.

???

### Origin of "Star-Spangled Banner"

Question Box Editor:

Will you please tell me the name of the  
song, the melody of which is used for  
"The Star-Spangled Banner"? Who was  
the composer?

Keokuk, Iowa, May 22, 1924.

The song was "To Anacreon in  
Heaven." It was claimed by John Staf-

ford Smith, though his authorship of the  
music has been called into question. The  
song, with words by Ralph Tomlinson,  
was sung at all meetings of the Anacre-  
ontic Society in London toward the end  
of the eighteenth century. The tune had  
been used for other patriotic songs in  
this country, one version being "Adams  
and Liberty."

???

### Operatic Premières

Question Box Editor:

Will you publish the date and place of  
the world-premières of the following  
operas: 1, "Zaza"; 2, "Grisélidis"; 3,  
"Feuersnot"; 4, "Anima Allegra"; 5,  
"Jacquerie"; 6, "Jewels of the Ma-  
donna"; 7, "Cléopâtre." F. T.

Salina, Kan., May 23, 1924.

1, Milan, 1900; 2, Paris, 1901; 3, Dres-  
den, 1901; 4, Rome, 1921; 5, Buenos  
Aires, 1918; 6, Munich, 1911; 7, Monte  
Carlo, 1914. The exact dates are not  
available.

???

### "Salammbô" in America

Question Box Editor:

Has Reyer's opera, "Salammbô," ever  
been given in this country? P. T. D.

New York City, May 25, 1924.

Yes, the work had its American pre-

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mière in New Orleans on Jan. 25, 1900,  
and was given twice at the Metropolitan  
during the season of 1900-1901, the first  
performance there being on March 20,  
1901.

???

### About Emanuel Moor

Question Box Editor:

Will you publish something about the  
composer Emanuel Moor? J. V.  
St. Louis, Mo., May 22, 1924.

Comparatively little is known about  
Emanuel Moor, as he lived in seclusion  
for a number of years. He was born  
somewhere in Hungary in 1862 and edu-  
cated in Pest. He toured America in  
1885-87 with Lehmann, Rummel and

Musin. In 1894 he played some of his  
own works in London. He has published  
a large number of compositions. In 1921  
he invented a double keyboard for the  
piano.

???

### Spring Songs

Question Box Editor:

Will you recommend some Spring  
Songs for a concert program? G. S. M.  
Philadelphia, May 23, 1924.

"Komm, Lieber Mai," Mozart; "Früh-  
lingsglaube," Schubert; "Frühlings-  
nacht," Schumann; "Neue Liebe," Rubin-  
stein; "Er Ist's," Hugo Wolf; "A Spring  
Fancy," John H. Densmore.

## Contemporary American Musicians

No. 329  
Crystal Waters

CRYSTAL WATERS, soprano and  
teacher, was born in Chicago, but  
was taken by her parents to Los Angeles,  
Cal.



Photo White

Crystal Waters

Miss Waters  
attended the grade  
and high schools  
and also the nor-  
mal school in Los  
Angeles. Her fam-  
ily were all musi-  
cal and maintained  
an orchestra and a  
band among its  
members, which  
gave numerous  
concerts for chari-  
table purposes.  
Miss Waters sang  
in public when only  
six years old, and,  
when nine, played  
alto horn in the  
family orchestra  
and later the cor-  
net.

She also played piano in the or-  
chestra. When about seventeen, she took  
singing lessons for about three months.  
She held solo positions in several promi-  
nent Los Angeles churches. On gradu-  
ating from normal school, Miss Waters  
went to Florence, Italy, where she stud-

ied for two years with Isidore and Lily  
Braggiotti. Returning to the United  
States in 1912, she settled in Boston,  
where she taught extensively and held  
important church positions, remaining  
there until the fall of 1917. During her  
residence in Boston she studied singing  
with Mme. Gallison of Radcliffe College,  
Arthur Wilson and Mrs. Hall McAllister,  
coaching with Georges Longy of the Bos-  
ton Symphony. She also studied French  
diction with Gertrude Fogler. In Janu-  
ary, 1918, Miss Waters went abroad as  
one of the first musicians to entertain  
the A. E. F. She toured for a while with  
a quartet and later at the head of "The  
Crystal Waters Concert Company," trav-  
eling 15,000 miles in France, Italy, Bel-  
gium and Germany, entertaining the sol-  
diers of the Allied Powers. In June,  
1919, she returned to America and settled  
in New York, where she has remained  
ever since, maintaining a studio and also  
singing in numerous private recitals.  
She was for four years soloist at the  
Seventh Church of Christ, Scientist. She  
has also coached with Frank La Forge,  
Gustave Ferrari and Coenraad V. Bos.  
Miss Waters made her formal début as a  
recital artist in the Town Hall, New  
York, April 15, 1924.



## NEW ORLEANS CLUB IN DEBUT CONCERT

Tulane Glee Singers Invited  
to Visit Guatemala—Cercle  
Lyrique Heard

By Helen Pitkin Schertz

NEW ORLEANS, May 24.—The New Orleans Choral Club, organized recently under Leon Ryder Maxwell, was heard for the first time at Loyola University Auditorium on May 14. Brahms' "New Love Songs" were given for the first time in this city with four-piano accompaniment. The "Good Night" Quartet from

"Martha," trios by Costa and Verdi and other numbers were much applauded. The soloists were Eola Berry Henderson, Bernadette Wulff, Alice Sullivan, Mrs. Marietta McMurry, John M. Curry, George Nungesser, Victor Chenais and Julius Hartz. Mrs. Alfonso del Marmol and Mary V. Molony were the accompanists.

The Tulane Glee Club, heard in concert here on May 10 under the baton of Henri Wehrmann, will sail on June 14 with an orchestra for Guatemala City for a series of concerts at the invitation of the government. The invitation came to President Dinwiddie of Tulane. Señor Mayorga, Guatemalan consul in New Orleans, is in charge of arrangements for the trip.

The Cercle Lyrique gave its twelfth annual recital for the benefit of the Eye, Ear, Nose and Throat Hospital before a large audience on May 12. Mr. Wehrmann conducted choral numbers by Mendelssohn, Wagner, Planquette and Friml. A quartet sang "Le Cygne" by Saint-Saëns, with piano, harp and violin accompaniments. Mrs. J. J. Losch, Anna-

bel Burke, Mrs. Thomas Hill and Paul Jacobs were the vocal soloists and Mrs. J. P. Arnoult played piano numbers. Mrs. Dupuy Harrison is president of La Cercle Lyrique and Mme. Gabrielle Lavedan and Mary V. Molony are the accompanists.

Eugenie Wehrmann-Schaffner, New Orleans pianist, was fêted at a musicale given by the women of the city before her departure for Europe to spend the summer. A pupil of Moszkowski, Mme. Schaffner showed technical facility and charm in her performances of Chopin's Sonata in B Flat and works by Chabrier and Debussy.

Sarah O. Isaacs, a promising young pianist of this city, was presented in a recital at the Athenæum on May 7 by Corinne Mayer. She played well an exacting program of works by Chopin, Schumann, Beethoven-Busoni, Debussy, Korngold, Brahms and Tchaikovsky.

A joint recital was given by Mrs. Ernest Norman, soprano; Dr. James F. Roach, tenor, and Mrs. Roach, pianist, at Knights of Columbus Hall on May 12.

and Jean McMurchie, with Dr. Ernest MacMillan at the second piano for Miss McMurchie.

There was a good attendance at the seventeenth twilight concert of the New Symphony at Massey Hall on May 7, when the program included two works new to Toronto, the Concert Overture in A by Dr. MacMillan, and the Violin Concerto in E Minor by Mr. von Kunitz, both prominent local musicians.

Stella Fox, coloratura soprano, gave an attractive recital in the Conservatory Music Hall on May 10, before an enthusiastic audience. W. J. Colebrook, tenor, and Irving Lavine, baritone, were also heard to advantage. Mr. Carboni played the accompaniments.

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### PADEREWSKI IN HARTFORD

Pianist Given Rousing Reception—New Society Presents "Samson"

HARTFORD, CONN., May 24.—Robert Kellogg presented Ignace Jan Paderewski in the last program of his series, in the Capital Theater on the afternoon of May 11.

Upon Mr. Paderewski's appearance on the stage, the large audience rose to its feet in a rousing reception. The artist was in an amiable mood, and was most generous with his encores. Mr. Kellogg is to be commended on the course which has been given to Hartford during the season. Hartford's youngest musical organization, the Hartford Oratorio Society, presented Saint-Saëns' "Samson et Dalila" under the direction of Mr. Edward F. Laubin, on May 6. A record audience attended, and was enthusiastic in its reception of the artists and chorus. The rôle of Samson was sung by Paul Althouse, *Delilah* by Nevada Van der Veer, and the bass rôles by Fred Patton. The Boston Festival Orchestra supported in a creditable manner.

One of the most enjoyable concerts this season was given by the Elshuco Trio in Unity Hall on the evening of May 7, under the auspices of the Hartford School of Music. It is composed of William Kroll, violin; Willem Willeke, cello, and Aurelio Giorni, piano.

BURTON CORNWALL.

### PENNSYLVANIA CLUBS MEET

Sharon Is Scene of State Federation's Annual Convention

SHARON, PA., May 24.—The annual convention of the Pennsylvania Federation of Music Clubs was held here recently. Representatives from thirty clubs were present and heard programs presented in the Columbia Theater by many artists of the various clubs.

C. F. Hoban of Harrisburg was the principal speaker, and Mrs. J. I. Zerbe in an able address stressed the importance of library extension work. George Kirk, National Federation prize-winner, and Donald McGill, baritone, of Sharon, scholarship-winner at the Eastman School, were the local singers, and John Powell and Blanche DeCosta of New York appeared as visiting artists. All were well received.

MRS. JOSEPH D. MITCHELL.

WATERLOO, IOWA, May 23.—Martin Heyde, baritone, formerly with the Leipzig Opera, has become a member of the music faculty at Wartburg Normal College, Waverly, Iowa. Mr. Heyde will divide his time between Waverly and his studio in Waterloo.

### HUNTINGTON FORCES HEARD

Paulsen Is Guest Conductor in Local Orchestral Concert

HUNTINGTON, IND., May 23.—That music is coming into its own in the smaller communities was clearly demonstrated recently when the Huntington Symphony, Rex Arlington, conductor, gave a concert before a wildly enthusiastic capacity audience. P. Marinus Paulsen, winner of the \$1,000 prize offered by a Chicago theater last spring for his four Oriental sketches, was guest conductor. The soloists were Audrey Call, violinist; Helen Rogers, pianist; Frances Shideler, contralto; Hope Paul, soprano; Irene Raney, dramatic soprano, and Carl Strodel, baritone.

The Huntington Symphony was organized this season by Mr. Arlington, for the purpose of promoting better music in the community.

### TORONTO MUSICIANS ACTIVE

Orchestra Presents Works by Local Composers—Students Appear

TORONTO, May 24.—The first of the annual concerts of the local schools of music was given by the Canadian Academy in Massey Hall on May 15, when the students of that institution demonstrated their gifts. The string orchestra class, conducted by Luigi von Kunitz, did fine work and the performances of Margaret Curtis in violin numbers won eight recalls. Louis Gesensway also pleased the audience with his work as violinist. Effective vocal numbers were given by Naomi Wedd Peters, Gretta Robinson, Leslie Holmes and Mary Bothwell and the piano department was well represented by Martha Somerville, Viola Clarke, Myrtle Webber

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**New York Times:** "Harry Kaufman, chosen among a thousand competitors, appeared with the Philharmonic Orchestra in the amphitheater of the City College Athletic Field and was enthusiastically received."

**AS RECITALIST**  
**New York Times:** "...admirable taste and much individuality."

**New York Herald:** "...played with dignity and technical finish, clarity of enunciation and good phrasing among his featured accomplishments."

**New York World:** "...a fine sense of musical mood and values and a warmth of interpretation; played Chopin like a man of fine fibre and judgment."

**New York Tribune:** "...thoroughly competent technique and a capacity for expression."

**New York American:** (Max Smith): "...not only technical fluency, but a thoroughly musical personality, intense, vital, temperamental, that held the interest."

**New York Mail:** (Katharine Spaeth): "Accompanist to virtuoso....so musical by nature and so sure in his command of the mechanics of the keyboard that he cannot fail to interest any listeners who happen to be musicians or friends."

### AS ACCOMPANIST

#### To Zimbalist

**New York Times:** (Richard Aldrich): "The accompaniment, which presents extraordinary difficulties in the piano transcription (Schelling Concerto), was superbly played by Harry Kaufman."

**New York American:** (Max Smith): "Harry Kaufman handled the difficult piano arrangement in a manner quite on a par with Mr. Zimbalist's treatment of the solo voice."

**Jacksonville, Fla.:** "Harry Kaufman at the piano gave evidence of a master's touch and created a desire in the hearts of many to hear him in a piano recital."

#### To Sametini

**Musical America:** (A. Walter Kramer): "Harry Kaufman played the accompaniments in a manner that can only be described by the word superb."

#### To Toscha Seidel

**Walter Heaton, Chicago:** "Harry Kaufman at the piano was a revelation. He gave the most masterly exposition of the orchestral part of the Mendelssohn Concerto that I have ever heard."

#### To Erica Morini

**Mt. Vernon, Iowa:** "Harry Kaufman provided an accompaniment of unusual excellence."

#### To George Meader

**Minneapolis News:** "Harry Kaufman met the varied demands admirably, contributing most distinctly to the enjoyments of the evening."

#### To Pilzer

**New York World:** "Harry Kaufman was a jewel of an accompanist."

#### To Carl Flesch

**Musical America:** "The artist had an accompanist at once sympathetic and skillful."

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## Leading Musicians Make Brilliant Faculty for New Curtis Institute in Philadelphia

(Continued from page 4)

singers on the operatic and concert stage today.

Mr. Stokowski will give discussions of orchestral scores and will also conduct the senior orchestra of the institute. This will be an important feature of the industry, which will thus be able to graduate efficient orchestral as well as solo players.

In the violin department Carl Flesch will teach the most advanced students, and associated with him will be Michael Press, Russian violinist and conductor, now living in New York and formerly head of the violin department of the Imperial Conservatory of Moscow. Mr. Press will also be associated with Mr. Stokowski in the orchestral department. Others who will be associated with Mr. Flesch in the violin department are Frank Gittelsohn and Sascha Jacobinoff, both distinguished violinists of this city, and Emanuel Zetlin, a highly talented young Russian violinist and teacher.

Other well-known instructors in the piano department will be George F. Boyle of Philadelphia, formerly of the Peabody Institute, Baltimore, widely known as composer, pianist and teacher in several countries, and Berthe Bert, assistant to Alfred Cortot and who has prepared the pupils of the famous French pianist for him.

Mme. Cahier, who will also teach advanced students in the vocal department, is an artist who has been markedly successful in this country and in Europe, both in opera and in concert. Mme. Cahier is now making a European concert tour. She is an American, being the daughter of the late Gen. I. N. Walker, formerly commander-in-chief of the G. A. R. She received her early training in this country, later studying with Jean de Reszke. For five years she was the principal contralto at the Imperial and Court Opera in Vienna, but sang all over Europe with success and made guest appearances with the Metropolitan Opera Company of New York. Mme. Cahier is said to have received more decorations from European royalty than any other woman in the world. In this country she entered the concert field and has appeared as soloist with the leading orchestras.

Others who will be in the department of the voice are Horatio Connell, concert baritone, and Nicholas Douty, tenor and for years soloist at the Bach Festival, both of this city. Their musical achievements rate them among the best American artists. Mr. Douty will instruct in oratorio and repertoire and Mr. Connell in voice development.

In the cello department Horace Britt, formerly solo cellist of the Philadelphia Orchestra, and Michael Penha, present solo cellist of the same organization, will be the instructors. Mr. Britt will also be associated with Louis Svecenski, viola of the Kneisel Quartet for the entire period of that famous organization's activity, in the department of ensemble playing. Mr. Svecenski will also give instruction on the viola.

The orchestra department faculty has not yet been completed, but it will be on the same high level as the other departments.

The faculty of the preparatory department has been selected with the same care as that of the conservatory and includes many well-known Philadelphia teachers. The chief object is to obtain complete co-ordination of the two departments so that no change will be necessary when students graduate from the preparatory into the conservatory.

### Mrs. Bok's Work for Music

Mrs. Bok is the daughter of Cyrus H. K. Curtis, publisher of the *Saturday Evening Post*, *Ladies' Home Journal*, *Country Gentleman*, *New York Evening Post*, *Philadelphia Public Ledger* and *Evening Ledger* of the same city, and the wife of Edward William Bok, for thirty years editor of the *Ladies' Home Journal* till his retirement a few years ago to devote himself to civic welfare, president of the Academy of Music Corporation, which rescued the historic old house from commercial interests; director of the Philadelphia Orchestra Association, and author of "The Americanization of Edward Bok" and "The Man from Maine" (biography of Cyrus Curtis).

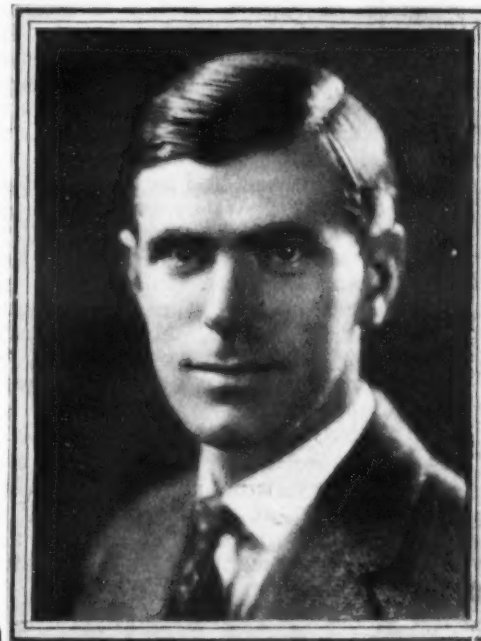
For many years Mrs. Bok has been laboring unostentatiously but effectively

along the lines of musical missionary work and civic betterment. Some years ago she founded and endowed the Settlement Music School as a memorial to her mother, the late Louisa Knapp Curtis. The new institute is named in compliment to her father, who, as is well known, is an ardent lover of music. He has recently presented to the city a magnificent organ to be installed in Victory Hall, which the city is building on the Parkway as a war memorial. He donated the Kotschmar organ to Portland, Me.

Mr. Grolle, in discussing the work of the institute, said yesterday that it would fulfill the highest artistic ideals and functions without being formidably "highbrow." It will be the policy of the institute not to have heads of departments, but to give to each teacher the academic freedom that is necessary to do individual and highly artistic work.

W. R. MURPHY.

### Ernest DeWald Engaged by Stransky for Mozart Festival in Baden-Baden



© Underwood & Underwood  
Ernest DeWald, American Bass

Ernest DeWald, American bass, has been engaged by Josef Stransky for the rôle of Masetto in Mozart's "Don Giovanni" in the forthcoming Mozart Festival in Baden-Baden. He will sail for Europe the middle of June and rehearse for a month before the opening of the festival.

Dr. DeWald, who is a native of New Brunswick, N. J., is professor of architecture at Rutgers, but has been heard in recital in various parts of the country since his New York recital début in Aeolian Hall in October, 1922. For sev-

eral years he was a member of the post-graduate faculty at Princeton.

During the world war, Dr. DeWald served as military attaché at Berne, Switzerland, and was the first officer of the Allied Nations to be sent to Poland after the Armistice. In his musical work he has made a particular study of Mozart under Mme. Schoen-René whose pupil he has been for the past five years.

## WISCONSIN CLUBS HEAR PLEA FOR ART

### Mrs. Lyons and Otto Miessner Among Leading Speakers at State Convention

By C. O. Skinrood

WAUKESHA, WIS., May 24.—The eighth annual meeting of the Wisconsin Federation of Music Clubs opened here this week, in the Methodist Church with a spirited address by Mrs. John F. Lyons of Fort Worth, Tex., president of the National Federation.

Mrs. Lyons urged that music be made a part of everyday life and be given greater standing in the schools. She spoke of the vast work done by the music clubs in developing a greater appreciation of music, and complimented Mrs. J. Herbert Stapleton of Milwaukee on being the first to advocate the State federation of music clubs and for making Wisconsin the first State to adopt this needful reform.

An appeal for the American artist and American composer concluded Mrs. Lyons' address. She asked that all music clubs give at least a 50 per cent representation of American artists and give as large a share of every program to native composers.

W. Otto Miessner, ex-president of the Music Supervisors' National Conference, pointed to the fact that training of every kind, cultural and vocational, is offered free in the public schools, while music is not accorded the same treatment. He said private teachers and music conservatories need not fear this music instruction in the public schools. More widespread instruction in music fundamentals would immensely stimulate the demand for higher forms of training from private teachers, he maintained.

Mrs. C. F. Hawley, president of the Waukesha Musicale, the club which entertained the federation, welcomed the delegates and Mrs. Georgia Hall-Quick, regional president of the National Federation and Mrs. Louis A. Pradt, Waukesha, president of the Wisconsin Federation also spoke. Mrs. J. Herbert Stapleton, Milwaukee treasurer of the National Federation, also had a prominent part in the proceedings.

The junior musical clubs and a long list of artists of various degrees of prominence furnished the musical programs of the convention. The Lyric Male Chorus, Milwaukee and Florence Macbeth, coloratura soprano, gave concerts.

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## Elsa Murray-Aynsley to Make Her Operatic Début on Italian Stage



Photo by Juniel, N. Y.

Elsa Murray-Aynsley, Soprano

An operatic début in Italy has been arranged for Elsa Murray-Aynsley, soprano, who is at present in that country studying repertoire. Her début will take place in September. Recent engagements in London have brought marked success to Mme. Murray-Aynsley. Reengagements followed a number of these appearances. The soprano will return to New York in October to give a recital and fulfill other bookings. Concerts already given in New York by her have revealed a voice of fine timbre and a musical temperament.

### Cleveland Institute Welcomes Visit of Otto H. Kahn

CLEVELAND, May 24.—Otto H. Kahn was an interested visitor to the Cleveland Institute of Music during the recent visit to this city of the Metropolitan Opera Company. Mr. Kahn was one of the first contributors to the fund which made the Institute possible. He was personally conducted through the building by Ernest Bloch, director. Another recent event which aroused much enthusiasm in the student body, was the winning of two first prizes of \$25 each, in the junior music contest in Toledo. Both were boys, Jacob Kaz, violinist, and Lionel Nowak, pianist, both holders of Juilliard Foundation scholarships.

### Opera Based on Life of Mendelssohn Bought by Louis F. Werba

Louis F. Werba has bought the rights for the German operetta, entitled "Auf Flügeln des Gesanges," from M. S. Bentham. The book is being adapted by Edgar Allan Woolf and the score rewritten by Sigmund Romberg. The operetta deals with events in the life of the composer Mendelssohn and some of the other famous characters are Jenny Lind, George Sand and Chopin. The English version will probably be called "The Romance of Mendelssohn."

### Frederick Gunster Sings in Gulfport

GULFPORT, MISS., May 24.—A recital by Frederick Gunster, tenor, was the closing feature of the artists' series at Gulf-Park College. Mr. Gunster won his audience with his fine voice and interpretations in a program of musical worth and charm. The audience was composed largely of students, and had to give many encores.

### Newark Pupils Give All-Bach Concert in Montclair with Boy Leader

MONTCLAIR, N. J., May 24.—Pupils of South Side High School, Newark, gave an all-Bach concert at the local high school, although their leader, Philip Gordon, was confined to his bed by a sudden illness. The orchestral numbers were

conducted by Clarence Talisman, seventeen years old, who rallied his forces for a last-minute rehearsal. Lillian Hasmler, a South Side graduate, who recently received the Maturity Diploma at the Institute of Musical Art in New York, hastily prepared a piano transcription of the orchestral accompaniment of the "Peasant Cantata," played the accompaniments and also appeared as piano soloist. Other soloists were Irma Fensel, soprano; Lorraine Saylor, contralto, and Harry Peterson, violinist. The audience was most enthusiastic. Numbers were also given by a corps of dancers, the harmonica band and the girls' glee club of Montclair High School.

### MIAMI ENJOYS "PINAFORE"

#### Demands Repetition of Sullivan Score— Owens to Lead "Y" Singers

MIAMI, FLA., May 24.—Sullivan's opera, "Pinafore," was so well received on the two nights it was given in the Scottish Rite Temple, under the direction of Bertha Foster, that it was repeated at Miami Beach last week as part of the National Music Week celebration. Genevieve Hayes was dramatic director and Miss Foster musical director, and the choir of Trinity Episcopal Church, of which Miss Foster is organist, sang the choruses. The soloists were Robert Louiz Zoll, Percy Long, Miss Walton Arrington, and Mrs. Graham.

Friends of Claire Helen Grambling arranged a testimonial recital in her honor, the night before her departure for Europe, where she will continue her studies. Her program included arias from "Bohème," and Korngold's "Die Tote Stadt" and groups of songs. She was assisted by Joseph Rose, baritone; Walter Witko, violinist, and Edna Burnside, accompanist.

H. W. Owens, who conducted the Festival Chorus so successfully, has been appointed director of the "Y" Singers for the coming season. Mr. Owens was the founder of the Haydn Society of Chicago and has had wide experience in his field of work.

ANNIE MAYHEW FITZPATRICK.

Minnie Carey Stine, soprano, was soloist in a concert of the Perikonen Symphony in Pennsburg, Pa., on May 13 and was also heard recently before a distinguished audience in New York.

Lillian Croxton, coloratura soprano, is spending May at Hot Springs, Va., using her holiday to study modern song literature.

Solos by Julia Claussen, contralto of the Metropolitan Opera, will be features of the sängerfest to be given by the Norwegian Singers' Association of America in St. Paul on June 27 and 28.

Marie Sundelius, soprano of the Metropolitan, will give a concert in the Ocean Grove, N. J., Auditorium on Saturday evening, Aug. 9.

Edwin Swain, baritone, gave a recital in Philadelphia under the auspices of Bernard Mausert, on the evening of April 22. Mr. Swain and Mr. Mausert are scheduled for a joint recital in Schenectady, N. Y., this month.

The New York Music Week Committee has announced that Ethel Elfenstein, one of the youngest piano contestants, who won the highest percentage in her district, but failed to receive the telegram notifying her to appear in the final contests, will take part in the recital program to be given by the winners.

WICHITA, KAN.—Vera Faye Haven presented several of her pupils in recital in Philharmony Hall of the College of Music recently. The students were assisted by Blanche Batchelder, who sang a group of songs. Eleanor Lee Shook, a pupil of Mrs. Cecil M. Jacques, was heard in a piano recital. She was assisted by Juanita Sidles and Marguerite Jacques.

## VIRGINIA FEDERATED CLUBS HOLD ANNUAL CONVENTION

### Kenneth S. Clark Among Speakers— Works of Virginia Composers Given —Next Meeting in Roanoke

CHARLOTTESVILLE, VA., May 24.—The fifth annual meeting of the State Federation of Music Clubs was held at Madison Hall on May 15 and 16. Among the speakers were Kenneth S. Clark of the National Bureau for the Advancement of Music, Harry Rogers Pratt and Armistead M. Dobie, both of the University of Virginia. A luncheon was given for the officers and delegates by Mrs. Malcolm W. Perkins, president, in the university dining hall.

The outstanding musical program of the convention was a concert of works by Virginia composers, performed by artists who are natives or residents of the State. Works of John Powell, Richard Penn, Mr. and Mrs. Sam Sowers, Annabel Buchanan and Leslie Loth were given, with Mrs. Buchanan, Mr. Penn and Mr. Sowers taking part in the event.

Other musical events given during the conference were an organ recital by Harry Rogers Pratt in McIntire Amphitheater, a program of Virginia ballads by Alfreda Peel of Salem, including a lecture by Arthur Kyle Davis, Jr., of the university, and concerts by the Glee Club of the State Teachers' College and the Albemarle Choral Club.

The next meeting will be held in Roanoke, with the Thursday Morning Music Club and the Roanoke Music Teachers' Association as hosts. The officers of the federation, who have another year to serve, are Mrs. Perkins, president; Mrs. Harrison Robertson, first vice-president; Mrs. Fletcher Wright, second vice-president; Blanche Deal, recording secretary; Ethel Cabell, corresponding secretary, and Mrs. Thomas White, treasurer. John Powell is honorary patron.

BLANCHE DEAL.

### Sydney Dalton Addresses Kentucky Club on Modern Music

LEXINGTON, KY., May 24.—Sydney Dalton, head of the music department of the Kentucky College for Women in Danville, gave a lecture-recital on "Tendencies in Modern Music" before the department of music of the Woman's Club of Central Kentucky, Mrs. Henry T. Duncan, chairman, recently. Mr. Dalton outlined the progress of American composition and illustrated his remarks with compositions by Marion Bauer and others. He was assisted by Mary Campbell Scott, who has just returned from a period of vocal study in New York.

### Roanoke Greets Philadelphia Forces

ROANOKE, VA., May 24.—The Philadelphia Festival Orchestra, under the auspices of the Thursday Morning Music

Club, brought out a large crowd at the concert given in Roanoke recently. Thaddeus Rich conducted the Prelude to Wagner's "Meistersinger," Dvorak's "New World" Symphony, Haesche's Symphonic Poem, "Legend of the South"; Scherzo from Mendelssohn's "Midsummer Night's Dream," Strauss' "Blue Danube" Waltz and an excerpt from Rimsky-Korsakoff's "Sneгурotchka." Mr. Haesche was in the audience. The audience was very appreciative and the applause had to be acknowledged several times.

BLANCHE DEAL.

## BIRMINGHAM SINGER HEARD

### Lewis Pendleton Gives Entire Brahms Program—Club Ends Season

BIRMINGHAM, ALA., May 22.—Lewis Pendleton, baritone, gave the third of his Sunday afternoon song recitals on May 4, in Cable Hall, presenting a Brahms program of eighteen numbers. Mr. Pendleton gives all his programs from memory, without even a note book of the words. Beverly Hester was again an efficient accompanist.

Carol Wilson Foster graduated two of her pupils at Louie Compton Seminary, Mary Ray Dobbins and Madge Hagan, and presented them in an organ recital on May 2.

A final open meeting of the Music Study Club for the season was held May 1. An attractive program was given by Joyce Lyon, pianist, and David Nixon, violinist, who has won two prizes in violin contests. The club, to help him further with his studies, recently arranged a benefit for him by the local Jefferson Theater stock company. Clara Harper Steele presented her voice pupils in a recital in Cable Hall on May 12.

FERDINAND DUNKLEY.

The date for Yolando Mero's second New York Aeolian Hall recital next season has been changed to Monday afternoon, March 16. This will follow her appearance as soloist with the Philharmonic Orchestra, a re-engagement from this season.

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Concert—Local Musicians Play  
Student Compositions

CINCINNATI, May 24.—The Woman's Musical Club gave an interesting program of ensemble music at the home of Emma Roedter on May 7. Louise P. Brannin and Hildegard Browning were heard in a suite for violin and piano by Rosario Scalero; Dell K. Werthner and Rose Pittou Kabbes sang several rarely heard vocal duets; Estelle K. Shealor and Jessie Straus Mayer gave four Holst numbers for voice and violin, and Emma Roedter, Neva Remde-Sandau and Louise Church-Winans played a triple concerto for three pianos by Bach.

Florence Macbeth was the soloist in the concert of the Orpheus Club in the Emery Auditorium on May 13. She sang her coloratura numbers with astounding ease and sureness, adding the Polonaise from "Mignon" as an encore.

The Musicians' Club held its regular monthly meeting on May 10, when the ensemble class of Walter Heermann, composed of Messrs. Neeley, Payne, Dockweiler and Knecht, played several numbers composed by pupils of Sidney Durst. R. Susamogo explained and sang some Hawaiian songs.

At the Glendale College on May 14 Mary Towsly-Pfau, assisted by Dorothy Benner and Grace Woodruff, gave a program of songs and piano numbers.

Miss Clark, a former pupil of Agnes Trainor of the Conservatory, has won a gold medal in an interscholastic music contest in Greenville, Ohio.

John Orr Stewart, Jr., a graduate of the Conservatory and a former pupil of John Hoffmann, had charge of the May Festival in Richmond, Ky. Eulah Corner, contralto and graduate of the College of Music, where she studied with Giacinto Gorno, was soloist with the Chicago Symphony on May 10. Olive Terry, from the class of Albino Gorno, and Mary Yager, from the class of Lino Mattioli, gave graduation recitals in the Odeon Theater on May 12.

Arlene Page, a piano pupil of Mme. Liszniewska, gave an ambitious program in the Conservatory Hall on May 14.

A graduate recital was given at the College of Music on May 15, by Margaret E. Scaer, pianist, pupil of Ilse Huebner, and Marie S. Houston, dramatic soprano, pupil of Mme. Dotti. Dorothy Stolzenbach was the accompanist. A program of American music was presented by the Culp String Quartet, composed of Siegmund Culp, Ernest Pack, E. Kahn and Walter Heermann, assisted by Carl Wunderle, at the Cox Theater for the performance of the Stuart Walker Players.

PHILIP WERTHNER.

## Favorite Soloists Lend Brilliance to Spirited Festival at Mt. Pleasant, Mich.

MOUNT PLEASANT, MICH., May 24.

—One of the finest series of musical events ever presented at Mount Pleasant was the nineteenth annual festival at Central Michigan Normal, May 13 to 16. On Tuesday evening, May 13, the Normal Chorus, led by J. Harold Powers, gave Coleridge-Taylor's "Tale of Old Japan" with Gladys Swarthout, soprano; Edna Swanson Ver Haar, contralto; Riccardo Martin, tenor, and Charles Norman Granville, baritone, as soloists, and Myrtle E. Gow and Robert Benford of the faculty at two pianos. On the following afternoon, Miss Swarthout, Mme. Ver Haar and Mr. Granville appeared in recital, and in the evening Riccardo Martin gave the entire program.

Miss Swarthout is a stranger to festival audiences here, but met with enthusiastic approval from the first. Mme. Ver Haar is a favorite with local concertgoers and this was her third appearance in five years. Mr. Granville disclosed a rich voice always governed by a mind keenly alive to the artistic values of his every song. Mr. Martin delighted his audience, most of whom had not heard him before, in a program opening with "Siegfried's Love Song" from "Valkyrie" and closing with the aria from "Pagliacci." This operatic tenor showed that voices of the heroic type can adapt themselves to the artistic requirements of the recital.

Thursday and Friday were given over to the All-Michigan High School Music Contest with continuous morning, afternoon and evening programs in which over a score of cities from all parts of the State had high school students contesting for first and second places in vocal and instrumental solos and ensembles. About 700 contestants took part, including five fifty-piece orchestras. Twenty cups were given various schools and fifteen individual awards were presented to the solo winners. P. W. Dykema, of the University of Wisconsin, acted as sole judge for the third consecutive year.

### TERRY SONGS APPLAUDED

Four Lyrics of Composer Win Approval  
of Yonkers Audience

YONKERS, N. Y., May 26.—Four songs by R. Huntington Terry, written to English words, were given a place of honor at the civic concert given in Philipsburgh Hall recently. These songs, which are in lyric vein, were sung by Martha Fine, soprano, with the composer at the piano, and made a distinctly favorable impression. The high school orchestra appeared on the program under Dr. Victor L. F. Rehmann, playing the Delibes "Sylvia" Ballet Suite. Other numbers were played and sung by the Yonkers Ensemble Club, led by Edward Mayerhofer, and the Lyndon Wright Choral Club, of which Willard Sektberg is conductor. The Ensemble Club, composed of Harriet Elliott, pianist, and a string quartet, of which the members were Ossian Kaeyer, Rose Rubinowitz, J. Leonard Bauer and James Gray, played Mendelssohn's Concerto, Op. 25. Choruses by Mr. Wright were chosen by the Choral Club. Tenor songs by Ellis Doyle, with Mrs. Doyle at the piano, except in the case of a number by Robert W. Wilkes which the composer accompanied and a violin solo played by Amelia Galloway to the accompaniment of Julius Schendel, completed the list.

Mr. Terry's pupils' organ recital, given in St. Andrew's Memorial Church with the assistance of Albert W. Barber, tenor, brought forward Katherine Terrell, John W. Fisher, Henry Ryder, Douglas Fraser and Edna Blakemore.

Musicians taking part in the program given at the fourteenth annual home department reception in Warburton Avenue Baptist Church were Edna Fields, singer; Mrs. Henry Charles Schulz, pianist, and Roswell F. Weitzel, violinist. The Orchestral Club played the Overture, "Merry Wives of Windsor."

### Tweedy Pupils Give Recital of Songs

The concert given by pupils of Maude Douglas Tweedy in the Wurlitzer Auditorium, New York, was varied by the Pilgrims' Chorus from "Tannhäuser" and



Prominent in Mount Pleasant Musical Festival: Front, Left to Right, Myrtle E. Gow, Edna Swanson Ver Haar, Gladys Swarthout, Riccardo Martin; Rear, J. Harold Powers, Hubert Carlin, Robert Benford, Charles Norman Granville

Winners in first and second place in the various events were: Soprano solo, Thelma Gillespie, Flint; Etta Eikenhout, Grand Rapids; contralto, Mary MacRoberts, Ann Arbor; Doris Ambis, Flint; tenor, Lester Gorton, Adrian; Bertram Kressler, Saginaw; baritone, Francis Guyman, Adrian; Warner Butterfield, East Lansing; piano, Bernice Moyer, Imlay City; Winifred Williams, Grand Rapids; violin, Charles Belle, Grand Rapids; Harold Newton, Benton Harbor; cello, Olive Wilbur, Lansing; Esther Harikhoist, Grand Rapids; Girls' Glee Club, Saginaw, Flint; Boys' Glee Club, Adrian, Saginaw; Mixed Chorus, Saginaw, Lansing; Chamber Music, Detroit, Grand Rapids; orchestra, class B, Adrian, Saginaw; orchestra, class A, Grand Rapids, Flint. The championship trophy was won by Grand Rapids, John W. Beattie, director of music.

the Bell Chorus from "Pagliacci," sung by the Vocal Art Science Chorus. Solos and duets were given by Grace Burns, Alice Goulding, Alfred Hodsohn, Donald Fisher, Lilian Kenlon, Benjamin Brush, Marian Raber, Daniel Wolf, Jeanne Palmer, Guido Locicero, Frank Mayer, Florence Paul, Ralph Hudson, Anna Shartel, Giovanni Morelli and Edythe Walter. In every case the work was excellent, arias from operas, classic and modern music being given with finish.

### Harriet Ware Gives Addresses on American Music

Addresses on American music, recently given by Harriet Ware, composer and pianist, were so well received that a fifteen-minute talk on the same subject will precede each of Miss Ware's recitals next season. The addresses in question were delivered before girls in the Washington Irving High School and the convention of Federated Clubs of New Jersey Women in Haddon Hall, Atlantic City. The Lyric Club of Newark, N. J., celebrated its silver anniversary with a performance of Miss Ware's "Undine," which is to be given, with the assistance of the New York Symphony, under Dr. H. Augustine Smith of the Boston University in Chautauqua next month.

### Cincinnati Conservatory Club of New York Names Officers

The Cincinnati Conservatory Club of New York City held its annual dinner recently and elected the following officers: Robert Schenk, president; Florence Barbour, vice-president; and Katherine Seagle Brooks, secretary-treasurer. Addresses were given by Dr. Harold Becket Gibbs and Chalmers Clifton. Mrs. Clifton, president for the year just ended, presided.

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Mme. Nevada Van der Veer has been acclaimed everywhere by critics and the public in superlative terms, and the striking lines from her press notices of this season which are reproduced herewith are only a few of the many splendid things which have been said of her in the press of this country. Many of her engagements this year are return appearances and she has already been re-engaged by many societies and managers for whom she sang this year.

## NEVADA VAN DER VEER

Contralto

### Noteworthy Lines from This Season's Press Appreciations

#### HALIFAX FESTIVAL (3 days)

"MME. VAN DER VEER CREATED A FURORE."—*Halifax Herald*, April 30, 1924.

"A voice gloriously rich, vibrant and ALTOGETHER LOVELY."—*Halifax Mail*, April 29, 1924.

#### DETROIT SYMPHONY ORCHESTRA

"The tenderness with which she interpreted the air 'He was despised' was ONE OF THE MOST BEAUTIFUL PORTIONS OF THE EVENING."—*Detroit Free Press*, March 28, 1924.

#### BOSTON CECILIA SOCIETY

"Mme. Van der Veer retired with the best applause of the evening."—*Boston Evening Transcript*, Feb. 14, 1924.

#### HARTFORD ORATORIO SOCIETY

"Mme. Van der Veer SANG WITH FINE DISCRIMINATION, in admirably smooth and brilliant tone and was not only excellent in her solo work but was delightful in the concerted numbers."—*Hartford Daily Courant*, May 7, 1924.

#### NEW YORK RECITAL

"Mme. Van der Veer's upper range revealed a wealth of expression."—*New York Herald*, Nov. 1, 1923.

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## BALTIMORE SINGERS APPEAR IN OPERA

De Feo Company Concludes  
Two Weeks' Season—  
Clubs Active

By Franz C. Bornschein

BALTIMORE, May 24.—The De Feo Opera Company concluded its engagement of two weeks at the Lyric tonight amid a demonstration of approval. The performances during the second week were of artistic merit and included "Carmen," "Aida," "Bohème," "Rigoletto," "Tosca," "Barber of Seville," "Cavalleria" and "Pagliacci," the last two, as a double-bill, affording opportunity for the appearance of promising local singers.

The poise and vocal control of Hilda Hopkins Burke as *Santuzza*, the interpretation of *Lola* by Phoebe Carns, the dramatic conception of *Mamma Lucia*, by Katherine Melson, the fine quality of voice disclosed by Douglas McComas as *Turiddu*, and the vivid acting of Robert Weidefeld as *Alfio*, were features of the Mascagni work. Loretta Lee looked charming as *Nedda* and sang with youthful vivacity. John Wilbourn's interpretation of the part of *Canio* was vigorous in tone and suggested the character strongly. With the singing of the Prologue, Thomas Mengert claimed attention and he made his delivery of the rôle of *Tonio* one of vocal and dramatic interest.

The Friday evening performance of "Barber of Seville" was announced as vocal ensemble night and drew an enthusiastic audience which heard Alfredo Gandolfi, Louise Hunter and Giuseppe Barsotti in the chief rôles. Other principal parts during the week were sung by Ina Bourskaya, Ruth Seebring, Louise Hunter, Alice Gentle, Mildred Seeba, Rosa Low, Bertha Garver, Alalia Lombardi, Paul Althouse, Alfredo Gandolfi, Leonard Snyder, Giuseppe Barsotti, Edward Atchison, Carlo Formes, G. Checonowsky, Alfredo Valenti, Lodovico Oliviero and Paola Quintina. Jacques Samossoud and Wilfred Pelletier were the conductors.

The Treble Clef Club gave a concert at Lehmann Hall on May 21, with Albert Newcomb, tenor, as soloist. Eugene Wyatt, director, has trained these singers conscientiously and each successive appearance marks progress. The program included madrigals of the seventeenth century and some interesting arrangements by Deems Taylor and Lucien Chaffin. The soloist sang an aria from Ponchielli's "Gioconda" and a group of songs tastefully. Else Melamet Schmidt was the accompanist.

The Grachur Glee Club, a new choral organization, directed by Hobart Smock, made a successful appearance on May 22 in the Maryland Casualty Club Auditorium.

Ida Ermold, pupil of Dr. G. Herbert Knight and winner of the Peabody Conservatory diploma in organ; Louise Glover, pupil of Bart Wirtz and winner of diploma in violoncello, and Paul Cheatham, composition pupil of Howard R. Thatcher and winner of diploma for composition, gave individual recitals on May 19, 20 and 21 in the main hall of the Conservatory. The public found the programs of musical value.

### Galli-Curci Delights Long Beach

LONG BEACH, CAL., May 24.—The largest audience ever assembled for a concert in the Municipal Auditorium gave Amelita Galli-Curci a remarkable ovation on May 9, when she appeared for her first group of songs with Homer Samuels at the piano. The audience gave her dozens of curtain calls and she

responded to numerous encores. Flute obligatos were played by Manuel Berenguer, who also played several solos, one being "Woodland Sprites" by Homer Samuels. Italian, French, Spanish and English compositions were equally lovely as sung by this artist, and the encores given were such old favorites as "Love's Old Sweet Song" and "Silver Threads Among the Gold." Several hundred seats were placed on the stage, making this final event of the Philharmonic Course, managed by L. D. Frey, a fitting ending to a most successful season.

A. M. GRIGGS.

## SAN FRANCISCO COMPOSER PRESENTS HIS OWN WORKS

Resident Artists Heard in Concerts—  
Musical Club Holds Annual "Jinks"

SAN FRANCISCO, CAL., May 17.—Hermann Geness, pianist, assisted by Charles Bulotti, tenor; William F. Laria, violinist; Willem Dehe, cellist; Ruth Mullen, soprano; Flora Shennan, mezzo; A. E. Gross, tenor; Maximiliano Lorenzini and Don Cameron, baritones and Charles Quitzow, pianist, presented a program of his compositions at the St. Francis Hotel on May 7. The program included a movement from a Trio for piano, violin and cello; two songs for baritone from Wolf's poem "Der Rattenfänger von Hameln"; a Fantasia for tenor, violin and orchestra (orchestra part arranged for piano); a "Passion" and "Ballad with Variations" for violin and piano; two selections from the opera "Manuel Venegas," a Fantasia for piano, and a quintet from the opera "Hunold." The composer's "Nightsong" was demanded as an encore, after his performance of the pianoforte "Fantasia." Charles F. Bulotti won vigorous applause in the Fantasia for tenor, and Don Cameron sang very effectively with Mr. Bulotti in the scenes from "Manuel Venegas." The works disclosed skillful construction and a fine melodic sense. Mr. Geness is a veteran composer, having won wide recognition in Germany and Italy before becoming a resident here.

Myrtle Claire Donnelly, resident vocalist, was heard in concert at Scottish Rite Auditorium, on May 6, under the management of Alice Seckels. The auditorium was crowded with admirers. Marked improvement in vocal quality and technique were noted. The program included Mozart's "Alleluiah"; Handel's "Qual Farfalla"; songs by Schubert and Schumann, and also French and American works. The singer was obliged to repeat Schumann's "Frühlingsnacht." Ben Moore's accompaniments were excellent.

The members of the San Francisco Musical Club, with Mrs. Horatio F. Stoll, president, presiding, gave their annual "jinks" in the Palace Hotel ballroom on May 1. The entertainment consisted of an original musical comedy, the libretto by Marion Cumming and the music by Josephine Crew Aylwin. Three hundred members and guests enjoyed the production. The soloists were Lorraine S. Mullen, Elaine Kline, Jean Edwards, Esther Malcolm, Leigh O'Sullivan, Ellen Page Pressley, Florence Burns, Zoe B. Mott, Isabelle Deasy, Kathryn Kendrick, Grace B. Maloney, Anna Short and Lulu Sorensen.

CHARLES A. QUITZOW.

### Pavley-Oukrainsky Ballet on Tour Through South America

The return of the Pavley-Oukrainsky Ballet to South America after an absence of three years has been a signal for much enthusiasm, according to advices from Fortune Gallo, under whose management the company is touring that territory. After visiting Rio de Janeiro, Montevideo, Buenos Aires and other places, the dancers will come to New York in time to take part in the San Carlo Opera Company's performances in September. Following this engagement, the ballet goes to Chicago to participate in Chicago Civic Opera productions.

## Holyoke Soprano Will Continue Study Abroad for Entry Into Opera



Rose Desrosiers

HOLYOKE, MASS., May 24.—Rose Desrosiers, soprano, who has been studying in New York under A. Y. Cornell, gave a successful benefit recital under the combined auspices of the Holyoke Chamber of Commerce and the Holyoke Music Club in the City Hall Auditorium recently. As a result a sufficient sum was raised to enable Miss Desrosiers to spend a year in France and Italy, preparing for an operatic career.

Miss Desrosiers' numbers included a group of French songs, embracing "La Captive" by Berlioz, Chabrier's "Villanelle" and Georges' "Hymne au soleil" and an aria from "Forza del Destino," which revealed her possibilities as an opera singer. A group of American songs listed the names of Denmore, Pearl Curran, Spross and Hageman.

Ruth McIlvaine, mezzo-contralto, and Charles Gilbert Spross were assisting artists. The former sang well in Rossi's "Ah Rendimi" and in a duet from "Aida" with Miss Desrosiers. The latter accompanied brilliantly and also played a solo group, which began with his own new Scherzo Fantastique.

### Yankton Wins Cup in Music Meet of South Dakota Schools

YANKTON, S. D., May 17.—The Yankton High School won the loving cup in the State High School Musical Contest, held here recently. The cup was given by the University of South Dakota and will be held by the winners for one year. This was the first contest of its kind held in the State, and it was a pronounced

success. Twenty-two schools were represented. The boys' quartet, girls' quartet and the mixed quartet were responsible for Yankton's victory.

Marjorie Crockett of Springfield won the piano contest, Berwyn Riske of Boland, the tenor and baritone; Alberta West of Sioux Falls, violin; Martha Ainseth of Augustana College, Sioux Falls, soprano, and Joyce Holeman of Springfield the contralto contest.

GEORGE SMEDAL.

### New England Conservatory Orchestra Gives Museum Concert

BOSTON, May 24.—In a program appropriate to the background provided by the rotunda and tapestry gallery, the New England Conservatory Orchestra, Wallace Goodrich conductor, gave a concert at the Boston Museum of Fine Arts on the evening of May 23. Similar concerts at the Museum by the Boston Symphony and the Harvard Glee Club have for several years been a feature of the season. This year, by an invitation of the trustees, the Conservatory Orchestra presented the third of the spring programs, before a large audience that included many alumni of the Conservatory. The program included three of Respighi's Old Airs and Dances for the Lute, the ballet, "Il Conte Orlando," by Simone Molinaro (1599); a Villanella by an unknown sixteenth century composer, and a Gagliardo of about 1550 by Vincenzo Galilei. The harpsichord, lent for the occasion by Ernest B. Dane of the Conservatory trustees, was played by Stuart Mason of the faculty. Other numbers were by George W. Chadwick, Gluck, Schubert and Debussy.

W. J. PARKER.

### Kurt Mueller Gives Atlanta Recital

ATLANTA, GA., May 24.—Kurt Mueller, pianist, gave one of a series of recitals with much success recently at Steinway Hall. Among his numbers were the "Paganini" Variations of Brahms and the Sonata, Op. 5, by the same composer; works by Bach, Chopin, Liszt and Ravel and his own "Cradle Song." His audience manifested much enthusiasm.

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## In Chicago Studios

Chicago, May 24.

### CHICAGO MUSICAL COLLEGE

Amelia Umnitz, pupil of Maurice Aronson, is giving five piano recitals this month in Pennsylvania. Geneva Wells, also studying with Mr. Aronson, has been appointed superintendent of instrumental music at the State Normal School in Murray, Ky. Lily Mohn and Ada Files, pupils of Edoardo Sacerdote, sang for the WGN radio station May 20. Grace Bradley, also studying with Mr. Sacerdote, is very successful as head of the vocal department of the Chicago Piano College. The final examinations in the instrumental and vocal departments of the Chicago Musical College are being held this week.

### BUSH CONSERVATORY

The annual carnival of the class of 1924 was held at the conservatory this evening. It was open to the public, and many friends of the school attended. Frolics, dancing, a student cabaret and many other diversions helped to raise funds for purchasing a class gift for the conservatory. Keith Holton is president of the class and Robert Sanders was general carnival chairman. The graduating class of 1924 is the largest in the history of Bush Conservatory and includes students from thirty States and three foreign countries.

### GUNN SCHOOL OF MUSIC

Granville English, head of the theory department, was much applauded on the occasion of the performance of his cantata, "The Ugly Duckling," presented by children from the elementary schools of Chicago Heights. Mary Patterson, pianist, pupil of Eva Jack, assisted by Betty Pilcher, soprano, pupil of Techla May Knoll, gave a recital at the Lake Shore Drive Recital Hall on Monday evening.

### ELLEN KINSMAN MANN STUDIO

The Elmhurst Choral Club, Ellen Kinsman Mann directing, gave its second annual concert on May 12. The club was assisted by Anna and Eugenio Correnti of the Chicago Civic Opera and the Ravinia Opera. The MacKenzie Glee Club sang two groups of songs at the Florence Nightingale anniversary program on May 12, given in the John Marshall High School. Martha Stelze Westbrook was the director. Mrs. Sophia Miller, soprano, sang at the Joliet, Ill., Methodist Episcopal Church on May 11 and for the South Chicago Chamber of Commerce banquet on May 13. The Westfall-Mason Morand Duo presented the program for the commencement exercises at Columbus, Wis., on May 16.

### LUCIE LENOX STUDIOS

Lilian Knowles, contralto, who won the first prize in the vocal department of the annual contest of the Chicago Artists' Association on April 29, is a product of the Lucie Lenox Studios. Nell Sansom, soprano, gave a concert on May 7 in the Crystal Ballroom of the Hotel Texas at Fort Worth, Tex. She gave an interesting concert on April 17 in the Fine Arts Building, Chicago, assisted by Gertrude Early, violinist. Harriet Krauth, costume songstress, gave a Spanish musicale on Sunday at the Sherman Park Community House for the Chicago Civic Music Association.

### Opera Society Makes Recommendations

CHICAGO, May 24.—The American Opera Society of Chicago has passed recommendations asking for a revival of interest in the phonograph records of the late David Bispham and his memoirs, "A Quaker Singer's Recollections"; that composers write small (four to ten instruments) as well as large orchestration, so that all communities may offer chamber opera; that attention be given the New York "English Grand Opera Company," which will present Wagnerian masterpieces in English next winter; that all American opera companies

give the foreign repertoire in English and include one American opera for every foreign one; that congratulations go to Akron, Ohio, on the premiere of the American opera, "Alglala," written by Francesco De Leone to text by Cecil Fanning.

### BUSH CONSERVATORY GIVES COMMENCEMENT PROGRAM

#### Orchestra and Prize Winners Heard in First of Series of Annual Concerts

CHICAGO, May 24.—In combination with the spring concert of the Bush Conservatory, this institution gave the first of its series of commencement concerts in Orchestra Hall on Tuesday night, presenting the conservatory orchestra, under Richard Czerwonky, and also the three contest winners in the piano, violin and vocal departments.

Helen E. Smith sang the aria "Wie nahte mir den Schlummer" from Weber's "Freischütz"; Olga Eitner played the Mendelssohn Violin Concerto, and Harold Triggs played the Allegro movement from Beethoven's Piano Concerto No. 5, in E Flat. Miss Smith is winner of the Henry F. Miller grand piano, Miss Eitner of a fine old violin presented by Lyon & Healy, and Mr. Triggs of an A. B. Chase grand piano.

The orchestra, in some well interpreted symphonic music, gave an excellent account of itself. An interesting novelty was a "Scherzo" and "Carneval" by Robert Sanders, a seventeen-year-old student of the conservatory, who conducted the pieces himself. The scherzo was the better of the two, although both show facility in orchestration.

#### "Aida" Given in Concert Form

CHICAGO, May 24.—"Aida" was sung in tabloid form for the grand finale of the present season at the Balaban & Katz Chicago Theater on Sunday. The high spots of the opera were included and 5000 persons applauded the performance, which was given under the baton of Nathaniel Finston, musical director of the theater. The chorus was made up of members of the Apollo Club and the Chicago Civic Opera and sang excellently. Frieda Saiger was Aida, Louis Kreidler, Amonasro; Arthur Boardman, Radames; Leah Pratt, Amneris, and Carl Bitterl, Ramfis.

#### Rhys Morgan in Local Début

CHICAGO, May 24.—Rhys Morgan, Welsh tenor, gave a song recital on Sunday in the Blackstone Theater before a good-sized audience that applauded very warmly. His voice was clear and high, capable of dramatic effects, yet with lyric sweetness to it. His Welsh songs were especially fervid and he delivered the recitatives and aria, "Sound an Alarm," from Handel's "Judas Maccabæus," with admirable vocal effects and good ringing tones.

#### Kathryn Browne Engaged

CHICAGO, May 24.—The engagement of Kathryn Browne, contralto of the Chicago Civic Opera, to Clarence E. Cramer was announced today. Mr. Cramer is a musical manager and has been manager of Miss Browne's concert appearances. The contralto has been a member of the Civic Opera for two years. The wedding will be in June.

#### Ballet School Gives Exhibition

CHICAGO, May 24.—The classes of Belle Bendel's Russian Ballet School gave an exhibition at the Studebaker Theater on Sunday afternoon, presenting a Grecian ballet in one act and also a set of divertissements. Among those taking part were Dorothy Olson, Helen Mikuta, Dorothy Bender, Cecile McCormick, Arthur Bublitz, Shirley Tapper and Violet Milne.

#### Joint Recital Pleases

CHICAGO, May 24.—Margaret Cade, coloratura soprano, and Ruth Heizer, contralto, sang duets and a wide range of solos in joint recital on Monday night in Lyon & Healy Hall. Miss Heizer's voice has rich quality in its lower reaches, as shown in the "Printemps qui commence" aria from "Samson and Delilah." Miss Cade's voice was sweet and lovely except when forced to a hard edge.

#### Appearances for Rollin Pease

CHICAGO, May 24.—Rollin Pease, baritone, has sixteen appearances to his credit this month. He has sung for the Summer Club at the Hotel Sherman in Chicago; in a "Faust" lecture-recital at the Orrington Hotel in Evanston, Ill.;

in "Elijah" (dramatized for the Aurora Community Chorus); in "Elijah" at Iowa Wesleyan College, and four appearances in the same oratorio dramatized for the United Choirs of Chicago; in "Faust" for the Mankato Orpheus Choral Society; in a private musicale at Wilmette, Ill.; in a recital of the songs of David Nyall at Irving Park; for the Aurora Kiwanis Club in recital; also at Streator, Ill.; at the dedication of the new building of the Aurora Woman's Club; in "The Death of Minnehaha" and in recital at Wayne, Neb.; and in "Messiah" at the Chicago Tabernacle.

#### Floyd Jones Fulfills Engagements

CHICAGO, May 24.—Floyd Jones, tenor, sang recently in concert at the Chicago Club and appeared the following week at the Senate Theater, then in the Madison Theater at Detroit for one week. Another recent engagement was a recital for the St. Cecilia Society of Grand Rapids, Mich. He sang with much success in a Sunday concert at the Winter Garden in New York last week.

#### Carthage, Ill., Mendelssohn Choir Gives Rossini's "Stabat Mater"

CARTHAGE, ILL., May 24.—The Carthage Mendelssohn Choir, Eve Simmons-Runyon, director, and Dorothy Brandon, accompanist, gave a fine presentation of Rossini's "Stabat Mater," recently. Solo parts were taken by Erma Rowe-Hecox, Erma Rand-O'Hara, Velna Byler-Reed, Sue Carroll and Helen Coppin-Snyder, sopranos; Mary Elder-Shipton and Mary Reed-Corson, contraltos; Royal Runyon, tenor, and Philip Culkin and Robert Thompson, basses. The performance was heard by a large audience that included many from nearby cities. This was the fifth concert of the Mendelssohn Choir, which is a municipal organization.

#### Springfield, Ill., Forces Unite in Final Program of Season

SPRINGFIELD, ILL., May 24.—The Springfield Civic Orchestra, Wallace Grieves, conductor, assisted by the May Festival Chorus, Rulif V. Stratton, conductor, presented an excellent program in the final concert of the season, in the State Arsenal on Friday evening, May 16. The combination of orchestral and choral forces was most effective and revealed a splendid spirit of support and cooperation on the part of Springfield musicians and choral societies.

NETTIE C. DOUD.

#### Combined Choruses Sing Maunder Work in Aurora, Mo.

AURORA, MO., May 24.—A chorus of 175 voices, composed of singers from Aurora, Marionville and Mount Vernon, gave four impressive performances of Maunder's "From Olivet to Calvary," under Leon A. Willgus, dean of music of Ozark Wesleyan College, recently. The chorus was accompanied by the high school orchestra, Lulu Norwood, conductor, and Elizabeth Morrison, pianist. The soloists on the various occasions were Mrs. J. S. Flautt, H. T. Hickman, J. C. Grosskreutz, Mrs. R. C. Turrentine, Marcus Peterson, R. L. Bowers, Darnell Morrison, Marie Neal Willgus and Earl Johnson. This is the largest chorus ever assembled in this section and the excellent results obtained reflect much credit upon Professor Willgus.

#### Mary Welch to Visit Europe

CHICAGO, May 24.—Mary Welch, contralto, will leave this country on June 25 for a trip to Europe. She will visit London, Germany, Austria, France and Italy. She will study in Vienna, and return here in September.

## Many Shun Concerts in Belief They Are Too Dry, Declares Chicago Tenor



© Fernand de Gueldre

B. Fred Wise, Tenor

CHICAGO, May 24.—B. Fred Wise, tenor, one of the younger singers who have won an assured place in the musical life of the Middle West, believes that concerts would be more profitable and pleasurable for singers as well as audiences if the public would look upon them as legitimate entertainment.

"Too many people consider concerts as something dry and 'highbrow,'" says Mr. Wise. "The worst thing that gives of concerts have to fight is this belief of the general public that concerts are in some way part of an 'uplift' movement. Such a belief keeps people away from the concert halls."

"But recitals are enjoyable and are just as legitimate entertainment as moving-picture shows and drama. Much depends on the recitalist, however, in his choice of songs, as well as on the way he delivers them. Singers are very often themselves to blame by filling their programs full of dry-as-dust arias and out-of-date songs that cannot possibly be of interest to an audience, except possibly a mild historic interest. There are plenty of worth-while songs, beautiful to listen to, musically admirable, if one will but look for them."

"One great advantage in singing in English is that the audience can understand the songs. The intellectual content of a song escapes the average listener if it is in a foreign language."

"Then there are many old songs that it seems wrong to sing in any language except that in which they were intended to be sung. I am diffident about singing some of the well-known Schumann and Schubert songs in English because the text seems indissolubly wedded to the melody. And, besides, the translations are very often amateurish and inadequate and do not begin to grasp the eloquent spirit of the original texts."

Mr. Wise made his concert debut last October in Chicago and scored an immediate success. He sang the tenor rôle in Charles Wakefield Cadman's opera, "Shanewis," for the Opera in Our Language Foundation the season before last and sang again last winter in the English-language production of Goldmark's "Cricket on the Hearth." This winter he has been heard very frequently in oratorio and recitals in the Middle West, and his services are much in demand. He is a graduate of the University of Chicago, where his voice first attracted attention.

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# The Libretto Emerges as a Literary Achievement

[Continued from page 3]

Milliet and Claretie. Gille and Goudinet did Delibes' "Lakme," and Cain and Payen collaborated on Février's "Gismonda." Cain adapted the book of Nougé's "Quo Vadis?" from Sienkiewicz. Gallet arranged the text of Bruneau's "L'Attaque du Moulin" from Zola's story; Blau wrote "Roi d'Ys" and Meilhac, with Halévy, subjected the unruly heroine of Mérimée's best-known story to operatic treatment, producing the immortal "Carmen" of Bizet.

## The Composer Turns Writer

The close of the nineteenth century brought in the fashion of libretto-writing by the composer himself. The most notable instance is, of course, Richard Wagner, who could hardly have expressed his unique personality if he had been hampered with a collaborator. Among the Russians, Moussorgsky made his own arrangement of Pushkin's drama "Boris Godounoff" for his opera, and Tchaikovsky collaborated with Shilowsky in arranging the same poet's "Eugen Onegin." Leoncavallo wrote his own book for "Pagliacci" and himself adapted "Zaza" from the French play. Among recent composers, Pizzetti arranged his text for "Debora e Jael," Laparra did the book for "Habanera," Charpentier was his own author in "Louise" and "Julien," Prokofieff adapted his "Love for Three Oranges" from Gozzi's fable, and the prolific Franz Schreker has himself written most of his opera texts. Hans Pfitzner has also come forward as

poet-composer, and his much-discussed "Palestrina" is a fine literary achievement.

The poetic quality of the best librettos is today higher than in the preceding centuries, owing in part to the modern tendency to transfer masterpieces in verse directly to the operatic stage. The flexibility of musical forms today is partly responsible for this. Whereas it is no trick at all to intone blank verse and even prose in free melody above an orchestral stream of tone, the old composer was forced to prune and remodel Shakespearean and other masterpieces to fit into the scheme of alternate recitatives, arias and concerted pieces. The effect on the text was deplorable.

Several leading poets of the various European countries have had their longer dramatic works translated into tone most successfully. In Italy the lyric dramas of Gabriele D'Annunzio have formed the basis of noted operas. Riccardo Zandonai gained world prominence with his score for this poet's "Francesca da Rimini." Italo Montemezzi set "La Nave" by D'Annunzio, which, however, did not achieve the success of his "L'Amore dei Tre Re," based on a drama by Sem Benelli. Pizzetti based his "Fedra" on a drama by D'Annunzio.

Outstanding among Italy's librettists are Luigi Illica and Giuseppe Giacosa, who adapted the books for Puccini's best-known operas, "Bohème," "Tosca" and "Madama Butterfly." Illica also contributed the texts for Giordano's "Andrea Chenier," Mascagni's "Iris" and Franchetti's "Germania." Giuseppe Adami is the author of the texts for Puccini's "La Rondine" and "Il Tabbarro." Another prominent contemporary is Gioacchino Forzano, with Puccini's "Gianni Schicchi" and "Suor Angelica," Mascagni's "Lodoletta" and Riccietelli's "I Campagnacci." C. Zangarini had a hand in the making of both "Fanciulla del West" (with Civinni) and "Jewels of the Madonna" (with Golisciani).

In France the dramas of the Belgian mystic, Maurice Maeterlinck, have inspired several famous works. First, of course, ranks the musically epoch-making "Pelléas et Mélisande" of Debussy. Février's setting of "Monna Vanna" is a more eclectic effort, but is vividly effective in its drama. Paul Dukas has contributed a fascinating score for "Ariane et Barbe-Bleue," though it did not establish itself in the favor of New York. M. Maeterlinck is said to have insisted that his allegorical play "L'Oiseau Bleu" be kept intact when it was set as an opera by Albert Wolff. Ravel's "L'Heure Espagnole" has a text by Franc-Nohain, and Henri Rabaud's charming "Marouf" was written by Lucien-Nepot. Pierre Louys' "Conchita" was adapted by Vaucaire

and Zangarini for Zandonai. Richepin wrote "Le Chemineau" for Leroux.

The Austrian poet, Hugo von Hofmannsthal, has gained distinction in the sphere of the opera librettist from the fact that no less than six of his plays have been set to music by Richard Strauss, who, according to rumor, is now engaged on another, "Cleopatra." The most generally popular in the opera houses of various nations seems to be the gay and rococo "Rosenkavalier"—a text containing some fine and thoughtful treatment of the emotions, in addition to comedy sometimes in doubtful taste. "Salome," adopted from Wilde's play, is the composer's next most popular work. But in Germany and Austria, the Hofmannsthal operas, "Woman Without a Shadow" and "Ariadne at Naxos," particularly the latter, have achieved a certain popularity, and the decadent "Elektra," with text by the same poet, is occasionally performed. Strauss' early opera, "Feuersnot," had a text by Ernest von Wolzogen.

## Author of "Hänsel und Gretel"

Among other Middle-European composers the late Engelbert Humperdinck is outstanding. His "Hänsel und Gretel" was written by Adelheid Wette, a member of his own household. "Königskinder" grew from incidental music to the play by Ernst Rosmer. Ermanno Wolf-Ferrari, whose father was a German and who has long made his residence in that country, owed his text for "Donne Curiose" to Luigi Sugana, who had Goldoni as a model, and his "Secret of Suzanne" to Max

Kalbeck, after Golisciani's French text. The last-named writer also adapted this composer's "L'Amore Medico" from Molière. The youthful Erich Korngold wrote his "Tote Stadt" on a text by Paul Schott after Rodenbach's novel. His "Violanta" was by Hans Müller.

Britain and the United States are not so prolific of new operas, but the English composer Gustav Holst wrote his own text for his amusing "The Perfect Fool." Dame Ethel Smyth wrote the books for her operas "Der Wald" and "The Boatswain's Mate."

Among librettos for American operas which have seen production by leading native opera companies, the text by Brian Hooker for the late Horatio Parker's "Mona" (which won the \$10,000 prize given by the Metropolitan Opera for a native work in 1911) deserves high place. This writer has shown a fine poetic sensitiveness both in this work and in "Fairland," by the same composer. Percy Mackaye, the noted American dramatist, supplied the books for Reginald De Koven's "Canterbury Pilgrims" and "Rip Van Winkle." Other leading works and librettists are: Frederick Converse's "Pipe of Desire," book by George Edward Barton; Henry Hadley's "Cleopatra's Night," Alice Leal Pollock; Walter Damrosch's "Cyrano de Bergerac," W. J. Henderson; Charles Wakefield Cadman's "Shanewis," Nellie Richmond Eberhard; John Adam Hugo's "The Temple Dancer," Jutta Bell-Ranske; Victor Herbert's "Natoma," Joseph D. Redding, and "Madeleine," by the same composer, Grant Stewart.

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## Alma Beck and Scipione Guidi Assist Englewood Chorus

ENGLEWOOD, N. J., May 24.—The second subscription concert under the auspices of the Amphion Glee Club of Bergen County, was given at the High School on Friday evening, May 2. The assisting artists were Alma Beck, contralto, and Scipione Guidi, violinist. Frank Beattie, Jr., was the accompanist. Miss Beck has a voice of much purity and beauty and was especially successful in her singing of such numbers as Haydn's "My Mother Bids Me Bind My Hair," Horn's "I've Been Roaming," Schumann's "Thou Immortal Night," Watts' "Transformation," and Brown's "Love Came Creeping Into My Heart." Mr. Guidi made a good impression by his playing of Wieniawski's Scherzo-Tarantelle, Rimsky-Korsakoff's "Chanson Indoue" and works by Beethoven, Cui and Kreisler. The Glee Club sang Fanning's "Song of the Vikings," Huhn's "A Meditation," Buck's "Annie Laurie," Forsyth's "Tell Me Not of a Lovely Lass," Riker's "Vira," Harris' "To Diane," Brockway's "The Old Maid's Song," German's "Rolling Down to Rio," Parker's "The Lamp in the West" and Reddick's "Sweet Canaan."

## Converse Work Presented by New England Conservatory Forces

BOSTON, May 24.—Frederick S. Converse's Fantasie for Piano and Orchestra was given an artistic presentation at a concert by the New England Conservatory Chorus and Orchestra, Wallace Goodrich, conductor, in Jordan Hall last evening. The soloists were Alfred De Voto, pianist, and Charles Bennett, baritone, of the faculty, and Katharine Nolan, '24, organist. On the program were Wilhelm Gericke's "Chorus of Homage," for mixed chorus and orchestra; the Nocturne from the Incidental Music to Widor's "Conte d'Avril," Max Bruch's "Flight of the Holy Family," for mixed chorus and orchestra; the chorus from the Bach Mass in B Minor and the Bach Cantata, "When Will God Recall My Spirit?" W. J. PARKER.

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## Elson Club Plans Memorial to Teacher and Critic

BOSTON, May 24.—The Elson Club of the New England Conservatory is addressing the alumni and other former students throughout the United States in the interest of a proposed memorial to Louis C. Elson, Boston music critic and for many years a teacher at the Conservatory. Henry Hudson Kitson, sculptor, who was a personal friend of Mr. Elson's, has made a design for a bas relief with portrait and inscription which it is proposed to place near the entrance to Recital Hall in the Conservatory Building. A considerable sum has already been raised. W. J. PARKER.

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# HOW MUSIC WILL FARE OUTDOORS THIS SUMMER

[Continued from page 5]

## At the Cincinnati Zoo

For the fifth consecutive summer Cincinnati is to enjoy an eight weeks' season of grand opera at the Zoo under Ralph Ford, managing director and conductor. It is the ambition of the director to raise the standard of artistic excellence each year. The season will extend from June 22 to Aug. 16. There will be six performances of opera each week and on Saturday evenings ballets will be presented. The operas to be given this year are "Mefistofele," "Rigoletto," "Bohème," "Martha," "Manon," "Lakmé," "Lohengrin," "Traviata," "Aida," "Carmen," "Giacinta," "L'Elisir d'Amore" and "Madama Butterfly." The artists engaged are Edith DeLys, dramatic soprano; Josephine Lucchese, coloratura soprano; Anita Klinova and Stella De Mente, mezzo-sopranos; Ludovico Tomarchio and Rogelio Baldrich, tenors; Mario Valle and Milo Picco, baritones; Italo Picchi and Natali Cervi, basses. Twenty professional chorus singers selected from the regular members of the Metropolitan Opera Company will be added to the local chorus. The entire musical organization will comprise 195 people. Paul Bachelor has been engaged to supply the ballet of twenty-four dancers for the opera and will also present the eight Saturday evening ballet programs. The orchestra will consist of forty-five members of the Cincinnati Symphony. The scenic artist will be John Castano, who will design new scenery for "Madama Butterfly" and for "Bohème."

## Park Band Activities

In Eden Park twelve concerts, led by Charles Esberger, will be given under the sponsorship of a committee of five: L. A. Ault, Edward Goepper, George Puchta, J. J. Rowe and Lucien Wulsin. They have in charge the \$50,000 fund left by Mr. and Mrs. Schmidlapp and have given as many as twenty concerts a year when the price demanded by the musicians was not as high as at present. The concerts are given at the bandstand erected near the reservoir. There are sloping sides surrounding it which will accommodate thousands of listeners. Besides the Eden Park concerts there will be eight at the Burnet Woods Stand and about thirty in various parks in the city proper. The former are endowed by Mr. Groesbeck with a \$50,000 fund and the latter by Mr. Ampt with a fund that brings in about \$3,000 yearly. These concerts are absolutely free to all. They are popular in the best sense of the word. Charles Esberger, who directs all the concerts, makes programs which combine popular appeal with serious musicianship.

The Newberry Exposition Band will play at the Zoo Gardens each afternoon and evening for two weeks and a season of three weeks by Al. Sweet's Band will follow. A vocal quartet will assist the latter organization. Then, prior to the opening of the opera season, there will be special programs for three weeks.

## Light Opera in St. Louis

Monday evening, May 26, was fixed for the opening of the ten weeks' season of light opera at the open-air Municipal Theater, Forest Park, St. Louis. "Princess Chic," by Julian Edwards, was chosen as the initial attraction, and it was estimated that the advance sale would reach \$100,000 for the whole series before the first week was over. The sub-

scription books already give concrete evidence of the growing popularity of the municipal opera venture. Last season the total attendance for ten weeks was 426,000 and it is expected that this year the half million mark will be passed with ease.

The profits last summer totaled \$25,299, and this sum is being spent in improving the lighting system, the amplifying apparatus and the seating accommodations, for, according to the Municipal Opera's charter, not one cent may be devoted to private purposes or personal profit.

Frank Rainger has been general stage director for the past two seasons and he has been reengaged this year by David E. Russell, manager of the Municipal Theater Association. Charles Previn, for two seasons musical director, has returned after a winter's study in Prague to conduct again. Rehearsals began on April 28.

## Work by Local Composer

One work, by natives of St. Louis, is announced for the coming season: "The Beggar Princess," with book by Sylvester Maguire and music by Noel Poepping, for years a member of the St. Louis Symphony and a bandmaster prominent in civic music here. The repertoire for the season includes "Firefly" by Rudolf Friml, "Floradora" by Leslie Stuart, "Chinese Honeymoon" by Howard Talbot, "Bohemian Girl" by Balfe in an adaptation by Alfred Bunn, "Prince of Pilsen" by Gustav Luders, "The Fortune Teller" by Victor Herbert, "Lilac Domino" by Charles Culliver and "Naughty Marietta" by Victor Herbert.

Not in the opera's history has such a personnel been engaged. Dorothy Francis, formerly of the Chicago Civic Opera, will be prima donna. Another newcomer is Ralph Errolle, the young American tenor, who, since he signed his contract with the Municipal Theater Association, has been engaged by the Metropolitan for next season. Besides these there will be many old favorites. Dorothy Maynard, the ingénue of last year; Thomas Conkey, baritone; Flavia Arcaro, comedy contralto; Roland Woodruff, juvenile; Raymond Crane, principal comedian four years ago, and William J. McCarthy, second comedian, with the company for the last few seasons, are also on the roster.

## St. Louis Chorus Trained

As a background for the principals, St. Louis will again see almost 100 of its own singers in the chorus. A large proportion of the members are again graduates of the St. Louis Municipal Opera Chorus Training School, chosen from more than 700 who applied for admission in the free course maintained by the Municipal Theater Association out of the profits of the year past, which extends from the first of January until the May rehearsals each year and which is doing much in an educational way for ambitious young singers. For three years the chorus school has been preparing singers for the summer season and each year the chorus has shown a marked improvement over that preceding it.

## Music in Other Centers

Portland, Me., will have an interesting series of five free organ recitals a week on the Kotschmar Memorial Organ. The series will begin on July 7 and extend until Labor Day, making in all a series of nine weeks. The recitals will be given by visiting and local organists, one each week, and some of the most im-

portant organists in the country will be heard.

In Miami, Fla., a sixteen weeks' series of outdoor concerts will be given in Royal Palm Park by a band recruited from Miami and the surrounding territory by Erdel Mutchler, beginning July 1. Soloists will all be local artists.

On the Pacific Coast, from San Diego to Seattle, the prospects are for summer music of decided value. At San Diego daily organ recitals will be given in the Balboa Organ Pavilion on the outdoor organ by Dr. H. J. Stewart, through the courtesy of J. D. Spreckles. There will also be daily concerts at Mr. Spreckles' beach resort, Tent City, at Coronado, across the bay, and daily band concerts throughout the summer in Balboa Park.

Long Beach, Cal., will have daily municipal band concerts under Herbert L. Clark, who for many years was cornet soloist with Sousa.

## DETROIT CIVIC SERIES ENDS

### Haig Gudenian, Armenian Violinist, Gives Program of Own Works

DETROIT, May 24.—The Civic Concert Course was closed with a concert at Arena Gardens, the twentieth of the season, in which were presented Patricia Kearney, harpist; Viola Bridges Hobbs, contralto; Ida Moffatt, cornetist, and ballet pupils of Theodore J. Smith.

Haig Gudenian gave a program of his own violin compositions in the auditorium of the Board of Commerce, assisted by Margaret Mannebach, pianist. Mr. Gudenian, a native of Armenia, has drawn upon the folk-lore of his native land, harmonizing the melodies without sacrificing their barbaric color. They are in the Oriental scale and included titles such as "Mother's Lament," "Dervishes," "Lord's Supper," "Shepherd" and "Lepo-Lele." Mr. Gudenian used a violin especially tuned for their presentation. He also played a Mozart Sonata with Miss Mannebach, who was a skillful co-artist. MABEL McDONOUGH FURNEY.

Three string quartet concerts, with Mischa Elman as first violin, will be given in the New York Town Hall on Nov. 19, Feb. 18 and April 15. Mr. Elman's associates will be Edward Bachman, second violin; Nicholas Moldavan, viola, and Horace Britt, cello.

## Yolanda Mero to Make Solo Appearances Abroad During Holiday Season



Photo by Bain News Service  
Yolanda Mero, Pianist, Photographed on the Majestic as She Sailed for Europe

While Yolanda Mero, who recently sailed for Europe on the Majestic, plans to spend most of her summer in rest and recreation in Switzerland, she will also make a number of appearances abroad, the demand for these precluding a complete holiday. Several important festivals are among the bookings made for her.

Mme. Mero's return to America is arranged for the middle of September, when she will begin a season of constant activity. She will again play at festivals and give the recitals that have year by year strengthened the place she holds in the esteem of American music-lovers. Engagements with orchestras are always a feature of Mme. Mero's public work, and this season, when she played with orchestras in Cincinnati, New York and Philadelphia, she was greeted with particular enthusiasm.

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Mr. DeLeone graduated from the Royal Conservatory at Naples, Italy, and Dana's Institute at Warren, Ohio, and is the director in two institutes of music at Akron, Ohio. He has recently composed "ALGLALA," an American India Opera, published by G. Schirmer and had its premier this month at Akron, Ohio.

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## Music Week Observed in Cities and Towns

[Continued from page 6]

Dowell Club of Allied Arts aided by members of the Pianist Club; by the music departments of Mt. St. Mary's Academy and of the Catholic Women's Activities Club; and the annual operetta by the boys' and girls' glee clubs of Webster Junior High School.

C. M. COLE.

### CHICKASHA, OKLA.

May 14.—Music week was observed with a number of musical events including a spring-time cantata given by the Glee Club of the Oklahoma College for Women, under its leader, Hilda Butler of the voice department. At a special open air "sing" the new college hymn, words and music by Ester Philips, a student of the school of Fine Arts, was sung. Clubs, church choirs and private teachers in the city cooperated with the Fine Arts School in making the first observance of music week in Chickasha a success. The week closed with a large "sing" on one of the principal down-town streets.

E. M.

### DURANT, OKLA.

May 24.—Music week was observed with a community sing on Sunday, in which more than 1000 voices joined, led by Julia E. Stout of the Southeastern State Teachers' College. The Durant Band gave an open air concert the same evening. Special musical programs were given in all churches.

C. M. COLE.

### WICHITA, KAN.

May 24.—The Kansas State Federation of Music Clubs, in its recent session here, voted that Kansas fall in line with other States in making her music week coincide with the National observance. Heretofore music week has included Kansas Day, Jan. 29. This State was one of the first to have a statewide observance of a music week.

FREDERICK A. COOKE.

### FAYETTEVILLE, ARK.

May 17.—The Men's Glee Club of the University of Arkansas, led by Henry Doughty Tovey, director of the University Music School, gave a program including Liza Lehmann's "In a Persian Garden" during music week. The soloists were: Alberta McAdams Stone, Ethel Connor Jaynes, Edgar Shelton and Will Sessions. The club has made an extensive tour this spring.

### SAN FRANCISCO

May 17.—Efforts to hold San Francisco's music week at the time of the national celebration failed, owing to the fact that the Civic Auditorium was not available, and it was held May 11 to 16. A concert in the Civic Auditorium by the Choir of the Holy Trinity Russian Church, and a quartet consisting of Mrs. Lillian Birmingham, Helen Colburn Heath, Hugh J. Williams, and Cantor Reuben C. Rinder opened the series of events. The number of programs ran into the hundreds.

CHARLES A. QUITZOW.

### LOS ANGELES

MAY 17.—Music week ended impressively and in a far-reaching constructive manner with a two days' Southern California band contest, under the joint auspices of the Civic Music and Art Association and the Community Development Association. Fifteen school and boys bands, industrial, college, municipal, army and navy bands competed. Standards, with the exception of one band rated eighty-nine per cent, were all higher than ninety per cent. The contest was included in music week at the suggestion of Alexander Stewart,

formerly of Community Service, now executive secretary of the Civic Music and Art Association. Almost a year's work had been devoted to preparations by a committee in charge of E. B. DeGroot, chief of Los Angeles Boy Scouts, and A. M. Perry, assistant dean of the College of Music, University of Southern California, who was in charge of musical detail of the contest. Plans are to hold another and larger contest next year.

BRUNO DAVID USSHER.

### SACRAMENTO, CAL.

May 24.—The fourth music week in Sacramento brought about 150 events, including concerts by the Sacramento Symphony under Franz Dicks, by combined department store bands, orchestras and soloists and by fifteen bands in a program at Moring Field; radio programs by the Boys' Band, Ben Ali Band, Sacramento Organ School under Maurice K. Smith, and a music memory contest in the public schools, with a handsome silver cup won by McKinley Elementary School.

FLORINE WENZEL.

### DENVER, COL.

May 17.—Denver's fifth music week included 500 programmed events, with fully 15,000 participating. Visiting bands and orchestras came from several Colorado towns and one band from Las Vegas, N. M. Notable programs were given by the Denver Civic Orchestra of ninety players, Horace E. Tureman, conductor; a Musical Art Chorus of sixty solo voices, led by Clarence Reynolds; fourteen choruses in one program, dance groups in aesthetic dancing, four performances of "The Bohemian Girl," conducted by J. C. Kendel; fifteen competing high school choruses from other towns; by the junior high schools of Denver; Gounod's "Faust" in concert form by an orchestra of 130 players and a chorus of 500 voices from the Denver senior high schools, presenting an abridged and simplified version; part-singing by 3500 children from the public schools and music by the Philharmonic Orchestra of Greeley, led by J. DeForest Cline. A performance of Gounod's "St Cecilia" Mass was given by a chorus from Agricultural College, Fort Collins, led by Professor Emslie. There were band concerts and community singing in the streets, parks and theaters. A community singing competition between the six large business men's luncheon clubs of the city aroused great interest. Many concerts were broadcast. The Denver Music Week Association increased its dollar memberships to over 5500 this year, a gain of more than 2000.

J. C. WILCOX.

### LEWISTON AND AUBURN, ME.

May 17.—Bates College, the schools and several musical societies united in making music week a thorough success for the Twin Cities of Lewiston and Auburn. On Sunday, the churches gave musical programs, and a community concert was enjoyed by some 1800 persons in City Hall, when the Central Maine Music Festival Chorus, the Orpheon Club, the Musical Foyer, the Lewiston Choral Club and the Philharmonic took part, under the direction of a committee consisting of Edwin L. Goss, E. S. Pitcher, George W. Horne and Exilia Blouin. Those taking part were Miss Blouin, contralto; Avard Richan, tenor; the Festival Chorus, directed by Seldton T. Crafts, and a joint orchestra of 100 pieces from the Jordan and the Edward Little high schools, augmented by the Bates College orchestra. There was also a recital by Will C. Macfarlane, formerly municipal organist of Portland, and Mrs. Gail Ridgeway Brown, violinist. The programs of the week closed with a pageant in the auditorium, witnessed by some 4000 persons. Alice Bonney Record was coach, Dr. H. Augustine Smith of Boston University, leader of community singing, and Edwin L. Goss and G. Edlon Jones, directors. Nearly 200 took part. Another event was an operatic concert by the choir of St. Louis Church, in celebration of its twenty-fifth anniversary, under the direction of Alphonse Cote, tenor. The program included portions of the three grand operas given in the last three

seasons, "Trovatore," "Faust" and "Roméo et Juliette." The principals included Mr. Cote, Mildred Litchfield, Exilia Blouin, Miss Couillard, Dr. L. R. Lafond, Napoleon Sansouci, and William Richard. J. B. Couture was musical director, and George Filteau, stage manager. Dana S. Williams was chairman of the music week committee, E. S. Pitcher and George W. Horne, vice-chairmen; Miss M. Hersey, secretary; Elizabeth Litchfield, treasurer; and these with Exilia Blouin, Edwin L. Goss, Dr. L. R. Lafond and Mrs. Seldton T. Crafts, formed the executive committee, which worked with about seventy-five townspeople, active in musical affairs.

ALICE FROST LORD.

### BANGOR, ME.

May 17.—Bangor's first music week included concerts by the Bangor Symphony Orchestra, Adelbert W. Sprague, conductor; the Progress Club and by the Bangor Trio, composed of A. Stanley Cayting, violin; James D. Maxwell, cello, and Mary Hayes Hayford, piano. At the luncheon of the Rotary Club Horace S. Stewart, president, spoke on music and the Rotary Club Orchestra and Roland J. Sawyer, cello, and Wilbur S. Cochrane, tenor, gave the program. The Schumann Club, of which Mrs. Henry F. Drummond is president, gave a concert in which the Community Quartet and the Community Chorus were heard.

The Schumann Club prize of \$10 was won by Elizabeth Alward, voice; the Rotary Club prize of \$10, by Chesley Weddleton, voice; the Otis Skinner prize of \$24, by a quartet composed of Elizabeth Alward, Ruth Jordan, Eugene Scofield and Raymond Worster.

The following were also heard during the week: St. John's Catholic High School Orchestra, the combined musical forces of the high school, including its newly organized Girls' Glee Club, of which Mrs. Marion Drake Flanders, supervisor of music, is conductor; the High School Band, Alton L. Robinson, conductor; a vocal ensemble conducted by Mr. Haycock, assisted by the Festival Chorus and High School Orchestra; the Bangor Piano School, the Unitarian Church Choir, the Grace Methodist, Faustina Curtis, organist and choirmaster, and the Essex Street Baptist, Helena M. Tewksbury, organist and choirmaster. The week came to a successful close when the Bangor Band, Mr. Sprague, conductor, gave a concert.

### MILLINOCKET, ME.

May 17.—The Philharmonic Society of this mill town in the northern part of the State carried out successfully the following program for music week, each recital being in charge of a club member: Vespers on Sunday by members of the local choirs, recitals by the Junior Music Club, by male soloists, assisted by the Millinocket Band; by members of the Senior Philharmonic and by Elsa Giorloff of Boston, lyric soprano, with Mrs. Mae Hinton, president of the Philharmonic, as accompanist. Special music was also given in the motion-picture houses.

### NEW HAVEN, CONN.

May 17.—The outstanding feature of music week was the concert by the New Haven Symphony, David Stanley Smith conducting, at which Parker's choral work, "A. D. 1919," was given. The solo part was sung by May Bradley-Kelsa, soprano. The Horatio Parker Choir and the Yale Glee Club assisted. The Ambrose Music Club, Bruce Simon, pianist, and the combined Yale glee club, Marshall Bartholomew, director, were also heard. There were also concerts

[Continued on page 33]

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# Musicians of Country Unite in Big Week of Song

[Continued from page 32]

lip Gordon, pianist; Francis Rogers, pianist, with Mrs. Henry Lourens at piano, and the students in the Yale School of Music. Under the direction of F. Marcosano, the New Haven Opera Society gave excerpts from "The Barber of Seville," assisted by May Bradley-Kelsey, Nettie Braun, Rosa Marchetti, Maria Agliardi, Marguerite Gagliardi and Marguerite Schorr, sopranos; Amy Mory, Emma Schwolow, contraltos; Tonio Ricci, tenor; Charles Kullman, baritone, and Harry H. Schyde, bass. Others who gave programs were Mrs. Norman V. Maldson, violinist, and Mrs. Bruce Bonds, pianist; H. Stanley Knight and Elsworth Grumman, pianists; the Cecilia Glee Club, assisted by Margaret Logan, soprano; Lawrence Sullivan, bass, and Gertrude Lanz, violinist; Harry B. Jepson, organist; Mary L. Robbins, contralto, and Charles Kullman, baritone.

## ROCKVILLE, CONN.

May 17.—Three outstanding features of music week were a community concert of local artists, with community singing, the annual Glee Club concert at the High School, and an evening of music by grade children for the Parent-Teachers' Association.

HARRIETTE N. FITCH.

## CAMDEN, N. J.

May 24.—Mayor King issued a proclamation urging all citizens to join in Camden's first music week, May 11 to 17. The programs included concerts by the only Concert Company, Frohsinn Männerchor, Musical and Dramatic Art Club of Philadelphia, schools of the city, Camden Concert Orchestra under Howard Cook, Celesta Trio, Philadelphia Male Quartet, Melodique Trio, Tabernacle M. E. Bible School Orchestra, and a community chorus led by C. Harold Cowden. Arthur D. Pierce was chairman of the week.

## TRENTON, N. J.

May 17.—Trenton's celebration of music week included concerts by the "Angels" Philharmonic Band, under Benet Napoliello; Winkler's Band, which gave a memorial program for Albert Winkler, its founder and first director, assisted by Miriam Steelman, soprano; Mrs. Raymond C. Hutchinson, contralto; Joseph Higham, violinist; Lester Mayer, soprano, and Paul Ambrose, accompanist, and the Hill String Quartet, composed of T. Stuart Hill, first violin and conductor; Mr. Sutterlin, second violin; Mr. Wolff, viola, and Mr. Allen, cello. Enzo Bozano, baritone, and Fred Brind-

ley, tenor, were also heard. Other programs were given by Ethel Thomas, pianist; the choir of St. Mary's Cathedral, under the direction of Godfrey W. Schroth; the St. Michaels' Orphanage Band, the Central New Jersey Chapter of the National Association of Organists, the Arion Glee Club, under the leadership of William H. Woodhouse; the Public School Band, the Stretch Trio, composed of Albert T. Stretch, violinist; Walter Hankin, cellist, and Muriel Tilden Eldridge, pianist; the Schubert Quartet, composed of Mrs. Hudson Shreve, soprano; Mrs. Harry J. Ries, contralto; Albert G. Watson, tenor, and James A. Newell, bass; Lillian Drake, pianist; a trio, composed of T. Stuart Hill, violin; Charles Reid, cello, and Stewart O'Donnell, piano; the Lutheran Choral Society, under the leadership of H. Roger Naylor; William J. O'Toole, director of the Trenton Conservatory; the German-Hungarian Singing Society, assisted by Beatrice Goeke, soprano, and Maurice Popkin, violinist, and the Paulist Choristers, under the direction of Father Finn. W. Otto Polemann, who was assisted by Mayor Donnelly's Citizens' Committee, is to be heartily commended for his efforts.

FRANK L. GARDINER.

## ALBANY, N. Y.

May 17.—Music week was observed here with talks on music in the churches; a recital by the Albany Community Chorus, assisted by guest artists; a concert by the Knights of Columbus Choral Club, and soloists, and by the Albany Männerchor, led by Henry Hammecher; organ recitals at noon and musical programs at the Rotary and Kiwanis Clubs' weekly luncheons. The Young Men's and Women's Christian Associations and Community Center organizations gave musical events. The music week committee sponsored a special concert, and Ruth G. Woodin, violinist, gave a recital, assisted by Raymond Sachse, pianist. A two-piano recital was given by J. Austin Springer and his pupil J. Reid Callahan. The finals in the public school contests were held. A "toy symphony" concert by an orchestra of sixty pupils, under the auspices of the Albany Music Teachers was led by Mrs. Peter D. Schmidt. Dr. Frank Sill Rogers led the annual spring concert of the Glee Club of the Albany Academy for girls, and the organizations of the State College for Teachers gave a concert.

W. A. HOFFMAN.

## GREENSBURG, PA.

May 16.—Music week included talks on music, with choral singing by school children at the Rotary, Kiwanis and Quota Club meetings; private musicales. radio concerts sent by loud speakers

through the business section of the city; a high school musicale, programs in all the grade and parochial schools and in Seton Hill College and essay contests on musical subjects. Many organizations and churches devoted their services and meetings to discussing music and music stores offered special bargains in musical instruments, rolls, records and sheet music.

## NASHVILLE, TENN.

May 17.—National music week was ushered in by the sixth and last concert of the season, given by the Nashville Symphony, on Sunday afternoon at Ryman Auditorium. F. Arthur Henkel, conductor, gave a well-selected program; with William von Otto, concertmaster, as soloist, playing "Havanaise," by Saint-Saëns. He received an ovation and had to play three encores. Hadley's "Silhouettes" were well played, and in the Titi Serenade, J. J. Scullon, flautist, and G. W. Cooper, Jr., French horn player, were so vociferously applauded that the entire number had to be repeated. The program was closed with Elgar's "Pomp and Circumstance." An interesting program was that given in Ryman Auditorium, by students of the different schools. The violin classes of Martha Carroll; the Hume-Fore high school orchestra, led by William S. Perry, and a chorus of 500 children, I. Milton Cook, director, were the chief features. The Nashville Choral Society, under Mr. Cook, presented a program which included two cantatas by Emma L. Ashford, local composer. They were Mrs. Browning's poem, "Pan Among the Reeds," with Douglas Wright, baritone, as soloist, and "The Passover," in which the chorus was assisted by Mrs. E. E. Taliaferro, soprano; Mrs. William Hall, contralto; Joe Combs, tenor, and John Dodge, bass. Elizabeth Harper was the accompanist. At the close of the program, Mrs. Ashford was called to the stage and received an ovation. The only out-of-town artist to appear during the week was Wilma Souvageol, pianist of St. Louis, brought here by Mrs. Robert Lusk, chairman of music department of Centennial Club. In a concert at Fisk University, the Jubilee Quintet, which was brought back from New York, just as it was about to sail for its European tour, sang favorite numbers. The Mozart Society, with Marguerite Pennybacker, as soloist, and the Girls' Glee Club, directed by Mabel C. Starkey, were also heard. On account of the death of Eva Massey, for many years one of the piano teachers at Ward-Belmont, the program planned for Thursday evening was postponed until Saturday evening. The series was ended with a concert at Centennial Park, by a number of union musicians, led by F. Arthur Henkel.

MRS. J. A. WANDS.

## SHELBYVILLE, TENN.

May 17.—Shelbyville's first observance of music week was ushered in with a concert of devotional music at First Presbyterian Church. Events sponsored by the music clubs and other local organizations included: A "Musical Stunt," evening; several piano, voice and violin recitals, a music memory contest; a program by the Tennessee College Glee Club, and a band concert and community "sing."

## ATLANTA

MAY 17.—Sponsored by the Woman's Division, Chamber of Commerce, Helen Knox Spain, general chairman, Atlanta's first music week, endorsed by Mayor Walter A. Sims, was made a noteworthy event.

About fifty churches joined in the celebration on the first day. One of the outstanding features was the community musical service, held at Wesley Memorial Church, when those taking part were the Atlanta Music Club Chorus, Lula Clark King, director; Emory University Glee Club, Dr. M. H. Dewey, director; Atlanta Symphony Orchestra String Quartet, Enrico Leide, conductor; the

Yaarab Chanters, Frank Cundell, director, and hymn singing by the audience. The Music Club presented a program of American Music. The Fine Arts Club gave a morning musicale, with Dr. Sigmund Spaeth, guest lecturer, who was also presented by the Woman's Club in a popular lecture. Washington Seminary, North Avenue Presbyterian School, Atlanta Conservatory, Morgan-Stephens Conservatory, Emory University, Leffingwell Violin School, and pupils of Margaret Hecht, Mr. and Mrs. Kurt Mueller, Mabelle S. Wall and Mrs. William Claer Spiker gave series of concerts.

The Camp Fire Girls conducted "Neighborhood Sings" and arranged programs in all the public institutions. The public schools, Kate Haralson, supervisor, held the preliminary memory contests, daily "sings" on the steps of the schools, and band and orchestra concerts. A preparatory school band contest was sponsored by the Conn Atlanta Company; the Federal Prison band and orchestra gave two concerts, and there were four daily concerts broadcast from the Atlanta Journal radio studio. At noon, daily, Helen Knox Spain led the invisible audience in singing "America the Beautiful." At twilight a "mother" song was featured. Closing the week's program Margaret Battle sang the "Message of the Mountain," the Stone Mountain Memorial prize song. College Park Music Club directed the observance in the churches, clubs and schools in College Park, and Decatur participated in a similar program. Plans are already in progress for the 1925 national music week.

HELEN KNOX SPAIN.

## SAVANNAH, GA.

May 17.—Music week was observed with a program each day. An outstanding event was the concert of the orchestra of forty-five members at the Municipal Auditorium, the use of which was given by the city for the week. The orchestra was assisted by a chorus of sixty of the city's best singers who volunteered their services. There was also an organ recital at one of the churches; a concert by the Mandolin and Guitar Club of forty-five members; the annual May concert by the St. Cecilia Club; a

[Continued on page 35]

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# Material for Organists Among Recent Publications

By SYDNEY DALTON



ONATAS by modern composers seldom find their way onto a program of piano music, and, as a consequence, the output is not great. On the other hand, the sonata for organ still holds a prominent place in the recital organist's repertory. Three or four new works in this form have been reviewed in these columns in the course of the last year, and this week, among a budget of new compositions for the "king of instruments," is Felix Borowski's Third Sonata (Arthur P. Schmidt Co.), a work that will undoubtedly have many admirers.

Mr. Borowski covers a wide and varied field in his creative activities, including the orchestra, organ, piano and violin, in all of which branches he has produced works that have taken a prominent place in the repertory. Organists have long known and liked his first two sonatas for organ, and they will be interested in his new works. It is in four well-knit movements that have variety combined with unity and solidity combined with clarity. The themes are distinctive and lend themselves to development—a test of musicianship for which Mr. Borowski is well fitted. In the themes themselves, especially those of the first movement, there is nothing of particular moment, but the composer has handled them skillfully. The second movement, Intermezzo, is one of the best parts of the work and in itself makes a very good organ number. This sonata may, in fact, be played either as a whole or in part. It is music that shows the sure touch of an unusually capable musician.

A Suite of Four Pieces by Amédée Tremblay has dedicated his "Suite de Quatre Pièces" (J. Fischer & Bro.) to Joseph Bonnet, and a

glance at the music is sufficient to show that it is primarily for the recital hall, as it makes a real demand on the technique of the performer. As a whole the work is uneven sometimes, as in the third number, entitled "Marche de Fête," it has very little to recommend it. On the other hand, there is more charm in the "Menuet-français," and undoubtedly this number will become popular with organists. The suite opens with a "Prelude-Carillon" that is impressive and ends with a brilliant Toccata that taxes the technique and demands delicacy of touch. It is constructed on the principle of the ground-bass.

A Sea Sketch and a Festival March Frank Howard Warner's "Sea Sketch," a Picture for Organ (G. Schirmer), is a delightful little piece of music, very effectively written for the instrument and offering considerable variety in the way of registration. It is built on a quotation from Longfellow's "Golden Legend" and catches the spirit of it nicely. It is in no way difficult to play. Mr. Warner had dedicated it to T. Tertius Noble.

Gerald F. Frazee's Festival March (Heidelberg Press) is a spirited number

of the usual march variety, used by many organists as postludes in the church service.

Two Organ Compositions by Edwin H. Lemare

"Woodland Reverie," an Andantino in C (Arthur P. Schmidt Co.), is written in the felicitous manner that is usually a part of Edwin H. Lemare's organ music. It is not outstanding in content, but it is skillfully managed and highly effective. It is dedicated to a brother organist, John Hermann Loud. Mr. Lemare has also made a transcription of that old and popular Italian song, entitled "O Sole Mio" (Harold Flammer). This tune has become rather time-worn, after knocking about in all phases of musical activity, but such as it is Mr. Lemare has done well by it in his organ version.

Russian and British Organ Music

A volume of transcriptions of Russian music, made by Harold Vincent Milligan and entitled "Miniatures of the Organ from the Works of Russian Composers" (Arthur P. Schmidt Co.), will be welcomed by all organists. These transcriptions have evidently been made and published over a period of several years, but their inclusion in one volume is timely, as they are all well worth using and most of them are not met with every day. There are seven numbers in the book: Nicolas Amani's "Elegy," Pastorale by S. Bartolome, A. Dargomizky's "Russian Song," A. Gretchaninoff's "Cradle-Song," an Andante Expressivo by A. Glazounoff, Moussorgsky's "March of Victory" and Scriabin's Prelude in G Flat.

A collection of British music, entitled "Easy Pieces for the Organ" (London: W. Paxton & Co.), has been made by Alec Rowley and offers material for interludes and general filling in. There are eight numbers in this book—the first of two—by H. Farjeon, Alan Gray, John E. Campbell, G. St. George, E. D'Evry and J. Stuart Archer.

Two Piano Pieces by Rudolf Friml

The compositions of Rudolf Friml have a light and agreeable lilt that finds favor with a host of singers and instrumentalists. It is the result of having written so long and successfully for the light opera stage. Two recent pieces for piano, entitled "Señorita" and "Valse Nanette" (Harold Flammer), are both in waltz rhythm, and, of their kind, are most attractive. They are light, airy and delicate, with a wealth of tunefulness that is by no means devoid of originality. As teaching pieces they are about fifth grade.

Nocturnes for Piano by Louis Vierne

The only criticism that we have to offer concerning Louis Vierne's set of Trois Nocturnes (Paris: Maurice Senart; New York: Fine Arts Importing Corp.) is that the brilliant French organist has been rather prolix in his development of the material. That he is a musician of scholarly attainments is undeniable; that he has many unusual and intriguing ideas is also patent, and these Nocturnes are music of a high order. He possesses considerably more warmth than many of his contemporaries, and his modernity is of a well-seasoned kind that is not obtrusive. He seems not to have been in-

fectured with the ideas of such of his countrymen as have been included in the Group of Six or followed enviously in their wake. He indulges in a splash of effective color at times and appreciates the real piano idiom. These pieces are by no means easy to play, but they invite study.

Five Three-Part Choruses for Women's Voices

Mabel W. Daniels' two Songs of Elfland, entitled "Fairy Road" and "Fairy Ring" (Arthur P. Schmidt Co.), are rather more ambitious than most works of a similar kind, both in their demands on the singers and in their accompaniments, which are for flute, harp and strings, or piano, if the strings are not available. Miss Daniels displays considerable ingenuity in her writing and not a little originality. She sustains an atmosphere of delicacy and lightness that is not only appropriate to the setting but also intriguing to the listener. There are occasional soprano solos, accompanied by the chorus and instruments, that are largely obligatos, but they enhance the general effect.

Alice E. Crane's three choruses, entitled "Night and Day," "The Immortal" and "As the Tide Comes In" (Schroeder & Gunther), have an air of seriousness about them, and the composer has made a commendable attempt to write something worth while. Nor is her effort without avail, as it is not uninteresting music, but it gives the musician an impression that the composer needs more fluency and imagination in her part-writing, particularly in her counterpoint.

Some New Anthems for General Use

Among the new anthems for mixed chorus is one by H. Alexander Matthews, entitled "Father, Once More Within Thy Holy Place" (G. Schirmer), that should be sung a cappella. It divides, at times, into as many as six parts, enriching the writing. It is an exceptionally interesting chorus that should become a part of the repertory of the best choirs. Gottfried H. Federlein's "Behold Now, Praise Ye the Lord," contains a baritone solo and is a well written, well varied anthem. Other works of a similar kind, from the Schirmer press, that choirmasters should examine are "Come Unto Me, Ye Weary," by H. E. Williams, which includes a soprano solo, an a cappella cho-

rus for men's voices, entitled "A Song of Praise" by Frank M. Bronson, and Agatha Pfeiffer's three-part chorus for women's voices, entitled "Tota Pulchra Es, O Maria," published in the Liturgical Catholic Church Music Series.

"God Is Our Hope and Strength," Eduardo Marzo (Arthur P. Schmidt Co.), is melodious and fairly effective. It includes a short fugal exposition.

Delta Omicron Sorority to Establish Cottage at Peterboro

The Delta Omicron, a national music sorority, will establish a cottage at MacDowell Memorial Colony at Peterboro this year, according to plans formulated at the annual convention held in spring in Granville, Ohio. The alumnae have already raised funds to buy an appropriate painting of Ruth Bollender who died two years ago, to be presented as a memorial to the Cincinnati Conservatory. Miss Bollender was a national secretary-registrar. Two scholarships of \$100 each, which are offered by the sorority, are this year at the disposal of the University of Nebraska at the College of Music of Cincinnati. The newly elected officers are as follows: Lorena Creamer McClure, Columbus, Ohio, president; Ada Mae Grannis, Detroit, vice-president; Marjorie McGaugh, Columbus, Ohio, secretary; Francis Jones, Cincinnati, treasurer; Helen Paule Hebestreit, Cincinnati, installing officer; Margaret O'Donnell, Columbus, Ohio, alumnae president, and Gladys Wilkinson, Laurence, national press representative and Wheel editor.

Columbus School Gives First Presentation of Ernest Carter's "Namba"

COLUMBUS, OHIO, May 24.—Ernest Carter's ballet, "Namba," had its first presentation on the grounds of the Columbus, Ohio, School for Girls, under the direction of Grace Latimer Jones McClure, on May 16 and 17. Mr. Carter was here to superintend the presentation of the work, which was composed for the school and which enlisted 150 girls. Miss Simonds, who has been connected with the school for many years, assisted in the arrangement of the dances. She is planning a second production of the ballet this summer in a large girls' camp where she will have charge of the dancing.

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## Music Week Celebrated

[Continued from page 33]

program by the high school orchestra, girls' and boys' glee clubs, assisted by soloists from the Junior Music Club; a two-piano recital with a vocal soloist assisting; concerts by the 118th Field Artillery Band, and the Eighth Infantry Band, and community singing in theaters. The outstanding result of the week is increased interest in the Savannah Symphony and its maintenance, with a prospect of a substantial method of financing its activities. All concerts were well attended.

MRS. T. E. YOUNG.

### HUNTINGTON, W. VA.

May 17.—In Huntington's third music week choirs presented special musical programs and organists who gave recitals were Julian Williams, Mrs. J. H. Ferguson, Helen Tufts Lauson, Aurora Leedom Townshend, Esther Remke, Mrs. M. A. Maxwell and Lauretta Ross. The 398th Infantry Band gave a concert on the Court House lawn. Programs were given by clubs, music dealers, movie houses, Marshall College, Morris Harvey, civic bodies, Woman's Club, Kiwanis, Rotary and Lions' clubs. In the music memory contest, under Sara Galloway, supervisor of music, 125 sterling silver pins were given to students having perfect scores. Money prizes were given by leading newspapers and music dealers' associations to school buildings having the highest general average. In a scale spelling contest, under the direction of Mildred Macgregor, four money prizes were given. The Community Service Chorus, C. H. Shadwell, conductor, gave the operetta, "All at Sea," adapted from Gilbert and Sullivan by Harvey W. Loomis. Harry Morrison of Community Service, Inc., led the orchestra. The Kiwanis Male Chorus, Alfred Wiley, conductor, was heard in quartet and choral numbers, with Helen Tufts Lauson singing the soprano obbligato. Faye Ferguson, pianist, gave a recital and the Boy Scouts and Nicholas Nuzzi's Band gave a joint concert. In the annual contest between the senior and junior high school orchestras a silver cup was presented to Senior High, winner of the contest.

Mrs. H. A. Lawrence was chairman of music week, assisted by Mary Burks, Sara Galloway, L. H. Cammack and Ian Forbes.

MRS. H. A. LAWRENCE.

### BIRMINGHAM, ALA.

May 15.—Birmingham did not have a complete music week celebration, but a few special programs given during that period included "An Evening of Opera," presented by the T. C. I. Male Chorus and the Music Department of the Axis Club, assisted by Fred G. Wiegand's Orchestra. Stephen Allsopp conducted the chorus. Soloists were Leon Cole, Mrs. May Shackelford, Arthur Thomas, Mrs. J. J. Strickland, Rebecca Bazemore, J. Phil Maguire, Lewis Pendleton, Marion Stavrovsky, Mrs. L. D. King, and Mrs. Walter Brower. The program was arranged by Mr. and Mrs. W. J. Adams. Sara Mallam presented pupils in a voice recital, and Ferdinand Dunkley gave an all-American program of organ music at Highlands M. E. Church, assisted by the choir.

FERDINAND DUNKLEY.

### ROANOKE, VA.

May 24.—Music week was opened with an outdoor concert in Elmwood Park by the Roanoke Concert Band. The other concerts during the week were given by the Philadelphia Festival Orchestra under Thaddeus Rich, Roanoke Orchestral Society, Calthrop Choral Club, Salem Choral Club, Viscose Band and Kazim Chanters, assisted by local artists.

BLANCHE DEAL.

### NORFOLK, VA.

May 17.—The music clubs, conservatories, choral societies, churches, schools, civic and professional clubs, department stores, musicians from the U. S. Naval Base at Hampton Roads, and bands from

the battleships in the harbor, joined forces in a notable week of music, sponsored by the Norfolk-Portsmouth Chamber of Commerce National Music Week Committee. Fifty programs were given, and with a single exception, every number was given by volunteer artists. At the end of the week the committee found that its expenses had amounted to less than thirty dollars. Enjoyable programs were presented by Norfolk's Civic Orchestra, the Naval Operating Base Band, and various church choirs. The committee engaged Mario Capelli, tenor, and Cecil Arden, mezzo-soprano, of the Metropolitan, for a joint concert on Monday night. Charles Courboin was heard in a delightful organ recital and there was also a piano recital by Austin Conradi.

D. W. FERRIER.

### WAYNESVILLE, N. C.

May 24.—The events of the local music week celebration included a concert by members of the music department of the Woman's Club, with Mr. and Mrs. J. Dale Steutz as vocal soloists, and special programs by churches, schools and the other clubs.

### POPLARVILLE, MISS.

May 17.—The program for music week began with sermons on music, with special music by various choirs and a sacred concert with community singing interspersed on Sunday, May 4. Special music was brought to the school children at chapel each morning, closing with a concert Friday evening.

SOPHRONIA HYDE.

### JACKSONVILLE, FLA.

May 14.—Music week included programs in the churches by the Shriners' Band at Morocco Temple; in all of the public schools, under Mrs. Woodman, supervisor of music; and by Berry's Municipal band in the parks. A manuscript recital introduced works of local composers, including Mrs. Jesse Elliott and Harold F. Rivenburgh. A recital was given under the auspices of S. Ernest Philpitt, in which Mrs. Kingsbury Norton, pianist, and Mrs. Lawrence Adams, soprano, were heard with the Duo-Art piano. Other events were given by pupils of the Jacksonville College of Music, the Friday Musicales Club, the Women's Club, the Philharmonic Club and the Junior Philharmonic. An operetta was given by the Junior department of the Friday Musicales, featuring the big chorus and children's orchestra. At the Jewish Temple a fine program was given under the leadership of Nelson Brett. Junior district contests for the South Atlantic District were held here, and brought delegates from various southern cities.

GEORGE HOYT SMITH.

### ORLANDO, FLA.

May 24.—Daily noon concerts were given during music week by the choirs in one of the theaters. The Orlando Symphony, under Ross V. Steele, gave a concert; the Music Week Chorus, under H. André Schmidt, sang Gaul's "Holy City"; a band concert was given under Edgar A. Ball, and the Rosalind, Sorosis, Rotary, Kiwanis, Lion's, Ecclectic, Juvenile and Junior Clubs gave other events. A music memory contest was held in the schools.

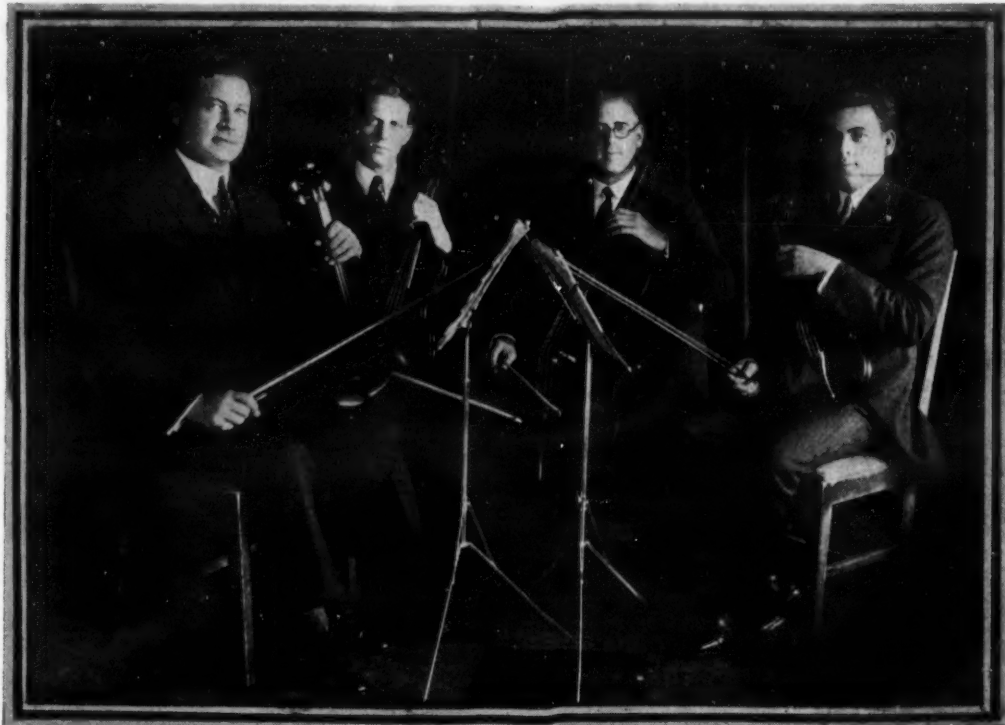
### SAN ANGELO, TEX.

May 24.—The third annual music week, sponsored by a committee of musicians, included concerts by the High School Orchestra, Boy Scout Band, Motley Orchestra, Lion's Club Double Quartet and Emily Weeks Dalton, pianist, the school children, and the Negroes of the community in a special program of spirituals.

### DALLAS, TEX.

May 17.—The massed piano concert was an outstanding event of music week, approximately 1800 persons attending as a tribute to ten local pianists. Those who participated were Elizabeth Gav Jones, Gertrude Mandelstamm, Mrs. F. B. Ingraham, Mrs. J. B. Rucker, Viola Beck Van Katwijk, Reuben Davies, David Guion, Paul Van Katwijk, Frank Renard and Julius A. Jahn. The ten

## Cleveland Quartet to Rehearse for London Concert at a Villa in Sussex



The Cleveland String Quartet: Left to Right, Arthur Beckwith, First Violin; Carlton Cooley, Viola; Victor de Gomez, Cello; Ralph Silverman, Second Violin

CLEVELAND, May 24.—The Cleveland String Quartet, the personnel of which is Arthur Beckwith, first violin; Ralph Silverman, second violin; Carlton Cooley, viola, and Victor de Gomez, cello, will remain together all summer rehearsing for its London concert and next season's repertoire.

The quartet will give a concert in Aeolian Hall, London, on Sept. 18. As guests of Ernest C. Adams, chairman of Lloyd's, the four Cleveland musicians will rehearse in his seaside house at

Eastbourne, Sussex, England, during August and September. The summer rehearsal period has been made possible through the courtesy and generosity of Mrs. Chester C. Bolton. During May and June daily rehearsals are held at Franchester Place, the residence of Mr. and Mrs. Bolton, who have engaged the quartet for a number of programs.

The four artists will sail for England in July. Mrs. Beckwith and Mr. de Gomez will be accompanied by their families.

FLORENCE M. BARHYTE.

### SAMAROFF IN OAKLAND

Pianist Closes Elwyn Course—Seckles Matinees to Be Continued

OAKLAND, CAL., May 24.—The last number of the Elwyn Course brought forward Olga Samaroff, pianist, in recital at the Civic Auditorium. Mme. Samaroff was in exceedingly good form, and gave one of the most delightful concerts of the entire year, the audience demanding so many encores one lost count of them.

Z. W. Potter presented Antonio de Grassi in a violin recital, with Ellen Edwards at the piano recently. It was in compositions of his own that the violinist aroused the greatest interest. Elena Manakin, at the last moment, substituted for the singer, who was announced to sing de Grassi numbers. Mme. Manakin sang a group of Russian songs instead. A good-sized audience was present.

Alice Seckles concluded her Matinée Musicales at the Hotel Oakland with a concert by the Symphonic Ensemble, Alexander Saslavsky, director. Mr. Saslavsky, violinist; Max Gagna, cellist, and Charles Hart, pianist, gave a sympathetic reading of the A Minor Trio by Tchaikovsky. The closing number was Saint-Saëns' Septette, well played by Mr. Saslavsky, Mr. Hart, Mr. Gagna, Simeon Pachouck, viola; Modeste Mortenson, violin; A. Ariola, trumpet, and A. Storch, bass-viol. Miss Seckles announced that the response to this season's venture had been sufficiently generous to warrant a series for next year.

A. F. SEE.

SACRAMENTO, CAL.—Ida Hjerleid-Shelley presented her piano pupil, Eleanor Campbell, sixteen years old, in a recital at the Tuesday Club House. The young pianist aroused much favorable comment in a program that included a Beethoven Sonata, works by Bach, Chopin and Goossens and Saint-Saëns' Concerto in G Minor, with the orchestral part played on a second piano. She was assisted by Walter R. Paschal, tenor, who sang two groups of songs.

grand pianos made an imposing sight, and the performance under the direction of Don Albert, was heartily applauded. The "Sing Song," under direction of Robert Lawrence, drew about 1500 persons.

CORA E. BEHREND.

### GALVESTON, TEX.

May 17.—Music week was concluded with a parade of the children of the city and the awarding of prizes to the best costumes representing music. Another interesting feature in a week that was filled with many worthwhile programs, was the presentation of "Mrs. Brandt's Troubles," a one-act play by Mrs. F. W. Hoecker, by the Senior Community Players. The play enlisted the support of a large cast and was received with enthusiasm.

MRS. F. W. HOECKER.

### TERRELL, TEX.

May 24.—Terrell's first music week, organized by the Social Science Club, had as some of its features a program by the women's societies of the churches, joint recital by local organists, concerts by the high school students and by artists from neighboring cities, Rotary and Lion's Club programs, costume historical recital by local artists and a community sing at City Hall.

### HONEY GROVE, TEX.

May 17.—National music week was celebrated here for the first time and proved most successful. The week included programs by the High School classes and by visiting and local artists, a band concert and a recital for cornet, violin and reader. Churches and schools cooperated and the press gave free advertising space. The movement promises to bring this community better music.

Willem Van Hoogstraten will return from his European holiday in June, in order to prepare for the opening of the summer concerts at the Lewisohn Stadium, College of the City of New York, on July 3.

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# From Ocean to Ocean

**PORTLAND, ME.**—The Harbor Music Club, organized last year with six members by Col. and Mrs. Reuben C. Smith, now has a membership of 18 members and brought its season to a close recently with a program at the home of one of its members. Marion Harper Kuschke, accompanied by Lois Mills, sang songs by Brahms.

**LENOIR, N. C.**—An interesting song recital was given recently by Helen Myers in the Davenport Auditorium. Miss Myers sang songs by Haydn, Schubert, Grieg and others in a praiseworthy manner and greatly pleased a large audience. She was assisted by Miss Zachary, pianist, and Miss Heafner, accompanist.

**ST. LOUIS.**—The Theta Chapter of the Mu Phi Epsilon Sorority recently gave an interesting recital for the benefit of its scholarship fund. Violin, vocal and piano music was given by Hazel Sue Parks, Katherine Tenner, Edith Welch, A. Marie Burke, Mabel Ann Kraus, Charlotte Burton Stockton, Helen Ludwig and Lucille Cook.

**KANSAS CITY, KAN.**—Jacob Seay, 15-year-old violinist, was presented in recital at the East Central Methodist Church. He played a movement from Vioti's Concerto No. 22; Rimsky-Korsakoff's "Hymn to the Sun," Nachez Danse Tsigane and other numbers. The recital was under the auspices of the Wilkinson-Cooke Studios.

**KEENE, N. H.**—Violin pupils of Fred-yum Hendrickson gave an interesting recital in the City Hall recently. The program included solo and ensemble numbers, 75 violinists taking part. The pupils showed the result of intensive and

careful training and in many instances disclosed unusual talent. All the players were accompanied at the piano by Edda Bennett.

**KANSAS CITY, KAN.**—The Minnesota Avenue High School Band furnished music for the oratorical contest preliminaries recently conducted by the Kansas City Star. The organization is conducted by Wendell M. Ryder and has given many concerts this year, visiting many of the larger industries. Pupils of Mrs. P. R. Krumme gave a recent recital in the Central Avenue Methodist Church.

**CARTHAGE, ILL.**—Pupils of Jeannette Eastman Doud gave a recital in the Methodist Church recently. Those heard were Coeur Davidson, Wanda Thompson, Ruth Pettit, Mildred Burling, Dorothy Allen, Helen Stewart, Ilene Coeur, Lucille Howard, Elizabeth Whitten, Robert McManus, Christie Boyd, Myrtle Iseninger, Jessica Allen, Esther McMillen and Bertha James. Louise Hughett was the accompanist.

**WASHINGTON.**—Piano pupils of Helen Miller were presented in a recent program at the Washington Club. Those who took part were James Robertson, Betty Marshall, Robert Stabler, Marshall Holcombe, Frances Vaughan, Evelyn Hult, Betty Crosette, Alice and Betty Bratton, Mary Louise and Sarah Kent, Nettie Howard, Elizabeth Robertson, Frances Bruce, Tommie Hames, Florence Bradley and Kitty Reese.

**WILMINGTON, DEL.**—An entertaining program was presented by students of the Eleanor Girton Kemery Studio, at the New Century Club Auditorium. Those who took part were Nellie Harrop, Marion and Alice Geiszler, Frank Hill, George Geiszler, Miriam Barlow, Anne

Cooper, Elizabeth Woolley, William Woolley, Harold Thomas, Blanche and Estelle Sibley, Katharyn Butler, Grace Geiszler, George Hallman and the members of the club.

**TULSA, OKLA.**—Mrs. Walter L. Cain presented her piano pupils in a recital at the library recently. Those heard were Marie Lamb, Marguerite Kahn, Sarah Feldman, Winifred Nicklos, Martha Ann Smith, Isabelle Case, Katherine Stapp and Virginia Bell, and each of the eight pianists showed the quality of her training by playing a Bach work with fluency and understanding. Irene Boltz, soprano, a pupil of Robert Boice Carson, assisted, singing numbers by Handel, Ganz and Woodman.

**GOODWATER, ALA.**—John Proctor Mills presented his pupil, Nellie Wilson, winner of the \$400 scholarship which Mr. Mills offered through the State Federation of Music Clubs, in a recital recently. Miss Wilson used her excellent voice with discretion and with effective results in a program that included works by Irene Bergé, Harriet Ware, Edgar Stillman Kelley, Mana Zucca, Charles Wakefield Cadman, Sidney Homer, Schubert and others, including two songs by her teacher, who accompanied her at the piano.

**CINCINNATI.**—The Woman's Musical Club gave a program at the home of Emma Roedter lately. The numbers were of unusual interest and included a suite for piano and violin of Rosario Scalero, played by Louise P. Brannin and Hildegard Browning; some rarely heard vocal duets by Dell K. Werthner and Rose Pittou Kabbes, four songs by Holst, sung by Estelle K. Shealer, with violin obbligato by Jessie Straus Mayer, and Bach's Triple Piano Concerto, played by

Neve Remde-Sandau, Emma Roedter and Louise Church-Winans.

**NEW ORLEANS.**—Le Cercle Lyrique, Mrs. Dupuy Lee Harrison, president, gave its twelfth annual recital for the benefit of a hospital in the Jerusalem Temple recently. The program included works by Mendelssohn, Beethoven, Massenet, Saint-Saëns, Bizet, Verdi, Wagner and others and enlisted the support of the chorus of the club, under the direction of Henry Wehrmann and Mrs. J. J. Losch, Edvige Gordon, Paul Jacobs, Lucienne Lavedan, Evelyn Pope and Chester Lob as soloists. The artists were well received by an audience that almost filled the Temple.

**CHARLESTON, W. VA.**—"The Chimes of Normandy" was given a presentation recently by the High School Chorus, assisted by the orchestra of the high school, under the direction of J. Henry Francis. The principal characters were enacted by Cherita L. Rusk, Mayme Wright, Mildred J. Boland, Thelma Varian, Mitchell Holdren and George H. Francis. The combined orchestras of the Charleston schools were hosts to the Central Junior High School Orchestra of Huntington. The directors of the four orchestras which gave the program were J. Henry Francis, Katherine E. Joachim, Byrna H. Carden and Jessie M. Fraser.

**ATHENS, GA.**—The glee club of the Lucy Cobb Institute, under the direction of Louise Rostand, made such a fine impression in a recent production of Paul Bliss' "In India" that it had to be repeated. Mrs. James Anderson, teacher of the preparatory and intermediate piano students, presented her pupils in a recital. Those heard were Bessie Mell Poats, Martha Jim Arnold, Eleanor Williams, Nellie Rucker, Elizabeth Birdsong, Charles Webb, Peggy Holcombe and Lillian Forbes. The Negro choir of the Hill Street Baptist Church gave a request program of spirituals. Harriet May Crenshaw, head of the piano department of Lucy Cobb Institute, presented the following pupils in a program in Seney-Stovall Chapel on May 13: Dorothy Clark, Emma Gray, Betty Johnson, Utha Shields, Frances Crane, Betty Morton, Victoria Betts, Flora Betts, Anne Lewis, Dorothy Collins, Marion Sewell and Dorothy Moran.

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# People and Events in New York's Week

## GOBBI HEARD IN "LA FORZA"

With Salazar and Others, Soprano Scores in Verdi Opera

Caterina Gobbi, Italian soprano, who earlier in the season made a recital debut in New York, appeared as *Donna Leonora* in Verdi's "Forza del Destino" at the Manhattan Opera House on Saturday evening of last week, under the direction of the International Musical Bureau. With the surrounding company she was heartily received by a large audience. Miss Caterina Gobbi was in fine voice and sang with a freedom and energy that matched her acting. "Madre, pietosa Vergine" and "Pace, mio Dio," were sung by her with eloquence and command of style and received much enthusiastic applause.

Manuel Salazar gave a striking interpretation of the rôle of *Don Alvaro*. His singing of "O tu che in seno agli Angeli" was artistic to a degree. Mario Basiola was an impressive and relentless *Don Carlo* and in the duet, "Solenne in quest'ora," with Mr. Salazar, gave a performance that was exceedingly moving. Enzo Bozzano was a rich-voiced *Abbot* and Pompilio Malatesta an inimitable *Father Melitone*. Frances Paperte, as *Preziosilla*, was a charming as well as vocally satisfying fortune-teller. The remaining small parts were ably handled by Flora Cingolani as *Curra*, Enrico Merli as the *Alcade*, Cesare Curci as *Trabucco* and Giovanni di Cesare as a *Surgeon*. Carlo Peroni conducted with authority.

W. R.

## Huss Pupils Heard in Rumford Hall

Intermediate and advanced piano and singing pupils of Mr. and Mrs. Henry Holden Huss gave a recital in Rumford Hall recently. They were William S. Craig, Stanley Klein, Mary Woodbury, Vernice Nicholson, Margaret Bliss, Georgetown Bushman, William G. Beal, Florence Sansom, George F. Armstrong, Jr., Theresa V. Becker, Katherine Nott, Eva Campbell Ogletree, Lillian Loewe, Charles Ames, Harriette Pierdon, Anna Bell, Gertrude Nicholson Coots, Rae Tobias, Irene Parslow and Edmund Nasadoski. Music by Wagner, Chopin, Beethoven, Schumann, Haydn, Brahms, Reger, Liszt, Gounod, Bach and living composers, including Mr. Huss, comprised the program.

## Marcel Salzinger to Sing at Mozart Festival in Baden-Baden

An appearance as the *Count* in Mozart's "Nozze di Figaro" at the Mozart Festival in Baden-Baden under Josef Stransky on July 1, is among the engagements of Marcel Salzinger, baritone, who recently gave a successful recital in Town Hall. Mr. Salzinger will sail for Europe on June 3, and will tour Germany, Austria, Czechoslovakia and Rumania, singing both in concert and in opera. He will return to New York early in October, and will be under the management of the Supreme Concert Bureau.

## Matinée Musical Club Gives Song Cycle, "In Fairyland"

The Matinée Musical Club gave a concert in the home of Ethel Parks Brownrigg recently, the program concluding with the song cycle, "In Fairyland," written by Orlando Morgan and sung by A. Marguerite Hawkins, Hazel Bouton, Henry Moeller and Harrington Van Hoesen. Those who played and sang music of the romantic and modern periods were Estelle Liebling and Hilda Brady Jones, sopranos; Alma Beck and Robertina Robertson, contraltos, and Mozelle Bennett, violinist. Minabel Hunt, Berthe Van der Berg and Regenia L. Schiller were at the piano.

## Ethel Hottinger Sings at Wurlitzers

Among the recent appearances of Ethel Hottinger, mezzo-soprano, was a concert at the Wurlitzer Auditorium on May 5, when she assisted Dorothy Brant-hoover, soprano, in recital. Both are from the Saenger Studios. Miss Hottinger sang two groups of songs including "Ich grolle nicht" by Schumann; "Morgen Hymn" by Henschel, two Folk-

songs of Little Russia, arranged by Zimbalist; "Chanson Tigre" from Massé's "Paul et Virginia," "Le Clavecin" by Paullin, and "Song of the Robin Woman" from Cadman's "Shanewis." Helen Chase accompanied Miss Hottinger.

## INKOWA GLEE CLUB HEARD

Operetta Is Feature of Fourth Annual Concert Under Ross David

The Inkowa Glee Club gave its fourth annual concert in the Waldorf-Astoria under Ross David recently. Assisting artists were Mrs. Owen M. Voigt, Florence Hayes, Margaret Gale and Lillibelle Barton, sopranos; Mary C. Brown and Anne Sooy, contraltos; Mrs. Ross David, pianist, and David Jones, organist.

The program began with a splendid interpretation of Young's "Song of Freedom," followed by a first performance of Mrs. David's setting of Joyce Kilmer's poem, "Trees," a dignified composition that is filled with a reverent feeling. The work is smoothly written and is grateful to sing.

Excellent diction was a feature of Mrs. Voigt's singing of "The Ballad Monger" with the Glee Club, a number that was enhanced by the charm of the soloist's personality. Löhr's duet, "Rose of My Heart," sung by Mrs. Hayes and Miss Sooy, was received with much applause. In Victor Harris' setting of Walter de la Mare's "Silver" the Glee Club realized with exceptional clearness the spirit of fantasy which animates the composition, reading it with fine imaginative feeling, and the Volga Boatmen's Song was given with a warmth of tone color and a fervor that made a repetition inevitable. Another choral number that was admirably sung was Lucien Chaffin's transcription of Oley Speak's "Morning."

Miss Brown was heard to advantage in two Brahms gypsy songs and Miss Barton's vocalization was a source of pleasure in an aria from "Traviata" and an excerpt from Sibella's "Girometta." As an encore she sang a song by Mrs. David.

Miss Gale contributed two French songs which the audience liked so well that an encore was added in the form of another composition by Mrs. David. Numbers by Dvorak and Rogers, an arrangement of the County Derry air by E. H. David and the old English air, "Madam, Will You Walk?" sung by Mrs. Voigt, Mr. David and the Glee Club, closed the first half of the program.

The second part consisted of an operetta in one act, "The Last Tea of Tsuki." Interpolated numbers were "The Moon and I," from "The Mikado"; a duet from "Lakmé" and "Shake the Cherry Tree," from "Butterfly."

H. J.

## Harrison-Irvine Pupil Heard

Lyrics by Liza Lehmann, Mana Zucca, Frank La Forge and Dvorak were artistically sung by Wiley Rhodes, tenor, a pupil of Mrs. J. Harrison-Irvine, at a recent recital at the Plaza Hotel.

## Gigli Sails to Spend Summer Abroad; Is Host and Guest Before Embarking

(Portrait on front page)

BENIAMINO GIGLI, tenor of the Metropolitan, sailed for Italy with his family on the Colombo on May 24, after an unusually successful season in opera at the Metropolitan as well as in concert. The day before his departure Mr. Gigli entertained a party of friends at luncheon on the Colombo and the same evening he and Mrs. Gigli were guests of honor at a dinner given by Deputy Police Commissioner Dr. John Alton Harriss to about 100 guests. There was also a concert at which Mr. Gigli sang and others on the program were Anna Fitzu, Carmela Ponselle, Suzanne Keener, John Charles Thomas, Edward Lankow, Raoul Vidas, Rudolph Bocho, William Janaschek, Solon Alberti and Joseph Adler. Police Commissioner Richard E. Enright, with the Police Band and Glee Club, were at the dock to say good-bye to the tenor.

During the summer Mr. Gigli will be heard in operas in Berlin and various Italian cities and will return to the United States about the middle of Sep-

## Kriens Symphony Club Shows Notable Results in Fourteenth Concert



Christian Kriens, Founder and Conductor of the Kriens Symphony Club

The important part played in a community by the amateur orchestra was amply demonstrated in Carnegie Hall on May 24, when the Kriens Symphony Club gave its fourteenth annual concert. Here were 125 musicians, all eagerly intent upon the business in hand, all profiting enormously from the knowledge gained in practising standard music and by the experience of performing it in public. Their devotion to the task and their respect for Christian Kriens, founder and conductor of the club, were obvious; and Mr. Kriens took advantage of this sincerity, not to gather glory to himself, but to repay their studiousness with the production of results that must have filled the players with justifiable pride.

Two strictly symphonic numbers were on the program, the first movement of Beethoven's Fifth Symphony and Saint-Saëns' Piano Concerts in G Minor, with Irvin Schenkman as soloist. Otherwise the list consisted of Goldmark's "Sakuntala" Overture, Lacomme's "Feria" Suite, an Oriental Air and a Wedding March by Lontos, orchestrated by Dr. L. Mantler and conducted by the composer; two numbers by Mr. Kriens, "Nuages" for muted strings, and "Marche Heroique," and unaccompanied piano solos, Balakireff's arrangement of Glinka's "Lark" and the Mendelssohn Rondo Capriccioso.

The club's playing was excellent; the members were responsive to Mr. Kriens'

unobtrusive authority and showed intelligent application to their work. In Mr. Schenkman there appeared a young pianist who possesses abundant talent. His technic is being well developed, and he has an innate sense of dynamic values.

P. K.

## NOVEL FEATURES GIVEN

Carl V. Lachmund's Pupils Show Skill in Unique Numbers

A piano recital that had several novel features was given in Aeolian Hall on May 24 by Carl V. Lachmund. One of the novelties consisted of solos played on five pianos in unison, as a test in precision, and another was the playing backward, note by note, of a Chopin étude. Elizabeth Potter was the performer in the latter case. Bernice Quinlan was heard in a number with the Duo-Art reproducing piano.

The pupils were Ruth Benjamin, Elizabeth Couzens, Ruth Du Mond, Dorothy Ganter, Sylvia Moore, Dorothy Barnett, Marjorie Flinn, Madeline Masters, Adele McCraney, Ruth Nolan, Martin Bloom, Robert Brown, James Du Mond, Douglas Hubert, Rex Tompkins, Lillian Brazier, Sydney Cleveland, Mae Davis, Eleanor Griffith, Helen Rosenwasser, Eugenia Foster, Olive Huntley, Constance Loeb, Monica Reilly, Elinor Upton, Elinor Anderson, Gwendolyn Frank, Norman Kohn, Jean Munson, Rose Weiss, Elizabeth Gaw, Evelyn Joyce, Hannah Mogal, Rose Pinsky, Louise Simmonds, Anita Deliee, Dorothy Hornig, Estelle Klatz, William Reese, Prudence Rhoads, Virginia Brown, Clifford Hine, Marguerite Kelly, Kathleen Maye, Arthur Nell, Joseph Linder, Douglas Fraser, Arthur Pagett and Herman Riehl.

Compositions by Bach, Schumann, Grieg, Chopin, Heller, Grainger and Lachmund were used. A short address was given by George H. Gartlan, director of music in New York schools.

## "Tosca" Arrangement on Rialto Program

An arrangement of Puccini's "Tosca" formed the overture at the Rialto Theater this week, the orchestra being alternately conducted by Hugo Riesenfeld and Willy Stahl. The organ part of the program was in the hands of Alexander D. Richardson and S. Krumgold, and a trumpet solo, "Where Is the Dawn?" written by Leo Edwards and played by Joseph Alessi, was a feature. Ruth Gillette sang Victor Herbert's "Sweethearts' Waltz." A classical jazz number was entitled "Covered Wagon Days," and a Danse Caractéristique was given by Lorlei Kendler and Nella Hillhouse. The overture at the Rialto was "Evolution of Dixie" by M. L. Lake, played under the leadership of Irvin Talbot and Emanuel Baer. Paul Osgard and La Torricella appeared in a dance number, "Danse Chinoise," for which the settings were prepared by John Wenger. Harold Ramsbottom and Frank Stewart Adams were organists.

## Rubinstein Club Elects Directors

The Rubinstein Club, of which Mrs. William Rogers Chapman is president, held its annual meeting in the Waldorf-Astoria recently, electing the following directors for three years: Mrs. Walter Gray Crump, Mrs. J. W. Hedden, Emma F. Patterson, Mrs. Gustave C. Schick and Mrs. G. P. Benjamin. Mrs. George T. Colter, chairman of the nominating committee presided.

Others on the committee were Mrs. E. C. Cole, Mrs. E. C. Field, E. Hilderbrandt, Jessamine Kavanagh, Mrs. Otto Mattes, Mrs. W. H. Phillips, Mrs. F. L. Reeves, Mrs. William Van Tassel, Mrs. W. N. Wallace and Mrs. Collin Wells. Reports were read by Mary Jordan Baker, corresponding secretary and treasurer, and Mrs. Hedden, recording secretary.

## Robert Braine's Songs Featured

Robert Braine's songs have been featured on two programs in New York recently. Lewis Williamson, tenor, sang "Another Day," "Before Sunset," "The Romantic Rose" and "That Day We Met" in the Town Hall on May 9 and Mary Allen, contralto, sang three songs by Mr. Braine, "Music in the Soul," "Yearning for Thee" and "Winter at the Door" at the Sunday evening concert in the Vanderbilt Hotel on May 18.

[New York News continued on page 38]



## People and Events in New York's Week

[Continued from page 37]

### HAYWOOD GIVES RECEPTION

Mr. and Mrs. Theo Karle Are Guests of Honor at Musicale

Mr. and Mrs. Theo Karle were guests of honor at a reception given in the Frederick H. Haywood Studios on May 18. Among the guests were Mr. and Mrs. Dudley Buck, Mr. and Mrs. George Fergusson, Mr. and Mrs. Gardner Lamson, Oscar Saenger, Claude Warford, Mary Helen Brown, Florence Turner-Maley, Mr. and Mrs. William Zerffi, Prantz Proschowsky, Mr. and Mrs. Ben Atwell, George E. Shea, Wilfried Klamroth, Emilie Frances Bauer, Bernard Hamblen, Mr. and Mrs. Franke Harling, John Majeski, Mr. and Mrs. Francis Rogers, Mr. and Mrs. Frederick Warren, Sergei Klibansky and Carolyn Beebe. Songs by Mr. Karle were a feature of the afternoon.

Mr. and Mrs. Karle left on May 24 for Seattle, Wash., where they will spend the summer. Mr. Karle has been studying with Mr. Haywood in preparation for a season of many concerts booked by his new manager, William Gassner. Geneva Youngs, dramatic soprano, and James Woodside, baritone, gave a program at the Wurlitzer Auditorium on May 21. This program, which consisted of songs by Schubert, Schumann, Brahms, Handel, Fourdrain, Boito and Wolf, was the last of a series given by students from the Haywood Studios. Mr. Haywood will conduct summer classes in New York in July and in Asheville, N. C., in August.

### Gescheidt Singer Heard in Opera

Judson House, exponent of Adelaide Gescheidt's training, sang in three operas in concert form within a week recently, "Samson and Delilah" at the Halifax Festival, "Lohengrin" with the St. Louis Symphony and "Trovatore" at the Spartanburg Festival. Mr. House, after two years' touring from coast to coast, singing in 200 performances of "Cosi fan Tutte" with the Hinshaw Opera Company, is again active in the concert, oratorio and recital field. His engagements have necessitated long rehearsals in the preparation of new works, demonstrating Miss Gescheidt's theory that there is no strain on a vocal instrument which has been trained on its normal, natural balance.

### Renée Thornton to Aid Bryn Mawr Fund

Renée Thornton, lyric soprano, who is Mrs. Richard Hageman in private life, will sing at the Main Line Music Festival in Philadelphia on June 7, in aid of the Bryn Mawr Hospital Endowment Fund. Gladys Swarthout, mezzo-soprano, one of Mr. Hageman's pupils, will be a member of the Chicago Civic Opera Company next season. Mr. Hageman's New York studios will close on June 21, when he will leave to teach at the Chicago Musical College from June 30 to Aug. 2 as a member of the summer master class. His New York studios will reopen about Oct. 1.

### William Wirtz Won Medal in New York Contests

Owing to a typographical error, the name of William Wirtz, winner of a gold medal for 'cello in the New York City Music Contests held during music week, appeared in MUSICAL AMERICA as William Weitz. Mr. Wirtz is the son of Mrs. Carel Wirtz, pianist and teacher, sister of Hans Kinder, the 'cellist. Mrs. Wirtz is the teacher of Lena Nerenberg, winner of a gold medal in the piano contests.

### Piano and String Program Is Given in Dubinsky Studios

Piano, violin and 'cello music was played at the concert given in the Dubinsky Musical Art Studios recently. The program was comprehensive, works of Grieg, Beethoven, Raff, Mozart, Godard and Mendelssohn being drawn upon. Pupils taking part, all of whom played well, were Kate Kanvin, Virginia Levitt, Eddie Wankoff, Philip Ernestine, Elsa

Fleisler, Sammy Zeilkowich, Rosa Grossman, Vincent Torrusio, Michael Torrusio, Fanya Solomonoff and Irwin Tucker. Helene Adler, soprano, was the assisting artist. Vladimir Dubinsky, director, will conduct a summer course at the Musical Art Studios, beginning June 2.

### Brooklyn Music School Settlement Building Theater

Plans for the building of the Brooklyn Little Theater by the Brooklyn Music School Settlement are well under way, and almost a quarter of the \$200,000 fund for its construction has been raised. The theater is to be used for educational work, musical and dramatic, and will be at the rear of the school immediately adjoining the Brooklyn Academy of Music. The Brooklyn Light Opera Company, the Clark Street Players and the Brooklyn Orchestra, as well as the students of the Music School Settlement, will use the auditorium in their work. It will also provide a small hall for intimate concerts in Brooklyn. The fund to be raised will cover the construction of the theater, the price of the site and indebtedness on the property of the Music School Settlement.

### Massell Artists Give Varied Program

Isabelle Austin, soprano, and Harry King, baritone, pupils of James Massell, gave a most successful recital on May 8 in Carnegie Chamber Music Hall. Their program consisted of compositions of Stradella, Pergolesi, Puccini, Rossini, Secchi, Durante, Brogi, de Fontenailles, Fourdrain, Schubert, Brahms, Josephine McGill, Kramer, Speaks, Mozart, Ethelbert Nevin, Spross, Mary Helen Brown, Horace Johnson and Robert Huntington Terry. Gisela von Egloff was accompanist.

### "The Gondoliers" at the Capitol

A cameo version of "The Gondoliers" was chosen this week by S. L. Rothafel for the series of Gilbert and Sullivan "impressions" which he is presenting in the musical programs at the Capitol Theater. Frank Moulan and Herbert Waterous were chief among those who appeared in this production, which was designed to heighten the effect of Mae Murray's new picture, "Mademoiselle Midnight." The sparkle of Sullivan's music was clearly conveyed across the footlights.

### Son Born to Mr. and Mrs. Rudolph Polk

A son was born to Mr. and Mrs. Rudolph Polk at their home, Central Park West, on May 24. Mr. Polk, violinist, was heard last season in New York and on tour as assisting artist to Feodor Chaliapin. The new arrival will be christened Peter Polk.

## NATIONAL HARPISTS NAME EXECUTIVES

### Carlos Salzedo Again Heads the Association—Eighteen Chapters Listed

The directors of the National Association of Harpists, Inc., unanimously re-elected Carlos Salzedo, president; Van Veatchon Rogers, vice-president; Melville Clark, treasurer, and Alice Hills, secretary, for one year, at their meeting on May 19.

The administration of the association is now composed of the following artists:

Executive Committee: Melville Clark, Alice Hills, Mary Louisa Hogan (chairman publicity committee), Anna W. Lawrence (chairman examination committee), Marie Miller (chairman publication committee), A. Francis Pinto (chairman finance committee), Van Veatchon Rogers, Carlos Salzedo and Salvatore de Stefano (chairman membership committee).

The board of directors is composed of Mrs. Karl Bitter, Melville Clark, Annie

### Guy Maier to Continue Recitals for Children During Winter Season



Guy Maier, Pianist

Piano recitals for children "from eight to eighty years old," intimate, happy concerts in which humor is inimitably blended with instruction and great music is presented in a way that makes it comprehensible to the young mind, are features of the schedule Guy Maier is arranging for next season. This does not mean that Mr. Maier will be dissociated from Lee Pattison; the Maier-Pattison two-piano recitals will be continued as usual, but it is an indication of the individuality that both these players can show when called upon to do so. Mr. Pattison will conduct master classes at Chicago again this summer, as he has done for the last two holiday seasons; and Mr. Maier, despite heavy bookings for concert appearances, will keep up his teaching work as head of the piano department at the Ann Arbor University School of Music, Michigan.

### Music Students' League Presents Its Members in Concert

The Music Students' League, of which J. Fletcher Shera is president, gave its fourth program in Leslie Hall on the evening of May 23. The concert was the most ambitious yet undertaken by this growing organization and enlisted the support of Agnes Macpeake, Elizabeth G. Black and Margaret Dardis, sopranos; Lorraine Sisson, mezzo-soprano; Lulu Root, contralto; Salvatore D'Agostino, Edgar Bloch and Ralph Pembleton, tenors; Jaspas Mangione and Roy Heller,

baritones, and Julia Le Vine and Norman Curtis, pianists. Some 500 persons applauded the students in what was termed a "nonsense show."

### PLAN STADIUM AUDITIONS

Hearings for Philharmonic Soloists to Continue Several Weeks

Auditions for soloists at the Stadium concerts will open Tuesday afternoon, June 3, in Aeolian Hall, under the direction of Mrs. William Cowan, chairman of the auditions committee, and will continue for several weeks in order that all of the hundreds of applicants may be heard. Applications have been received from artists in Boston, Philadelphia, Washington and Chicago, as well as from New York and New Jersey.

"To simmer the auditions down to those who really are qualified to be soloists with the Philharmonic Orchestra," said Mrs. Cowan, "it was necessary to begin hearings next week with daily sessions thereafter."

"These hearings are in no sense 'try-outs.' We welcome well-equipped newcomers and we hope to discover some new talent, but we are also gratified by the response from established artists, who will need only one hearing to determine their availability as soloists. All entries are regarded as confidential, and applicants will be called before the judges by number only. Only the names of the artists finally selected will be made public."

"Artists who have appeared at previous auditions are free to return this year for another hearing. The principal reason for not selecting an artist is that he is not deemed ready for public appearance, and some who were not ready last year may be sufficiently prepared now."

Mrs. Cowan also announced that at the first hearing an aria is requested from vocalists and the first movement of a concerto from violinists and pianists. Accompanists will be supplied for vocalists who do not bring their own. Applications are being received at the offices of the Stadium Concerts in the Fisk Building.

### Pupils of Miss Gunn and Miss Wiederhold Play in Brooklyn

Senior pupils of Kathryn Platt Gunn, violinist, and Edith Milligan Wiederhold, pianist, gave a recital in the Apollo Studios, Brooklyn, on May 16. The violinists were Walter Schalkwert, Doris Thompson, George Scherer, Herbert Tscheiller, Eleanor MacLay, Florence Brill, George Flint, Mildred Cowles, Lily Nyebøe and Alice Raymond. Edna Pesnel, Doris Cornehlisen, Lois Winter, Selma Uniss, Anna Cornehlisen, Edith Lambert, Mildred Licht and Helen Markel were the pianists. Albert Wiederhold, baritone, sang a Handel aria and a group of German and English songs. A capacity audience was enthusiastic.

### New Players Join Philharmonic

Philharmonic patrons will see several new men on the platform when the orchestra assembles for the Stadium concerts, but nearly all the old familiar players will also be present. The only new "first desk" man for next season is Hans Lange, who will be assistant concertmaster. Mr. Lange, who has been with the orchestra for several years, was formerly concertmaster and assistant conductor under Willem Mengelberg in Frankfurt. Scipione Guidi will continue as concertmaster.

### Frederick Schlieder to Conduct Intensive Course

Twenty lectures on "The Vital Principles of Musical Creation" were delivered this season by Frederick Schlieder in New York, Philadelphia and Baltimore. Mr. Schlieder will conduct a course in harmonic and contrapuntal technique in his studio from June 2 to 20. On June 21 he will sail for Paris, where he will open his summer course in the Ecole d'Eurythmique on July 1. He will return to America on Oct. 1.

### La Forge Artist Appointed to Church Post

Oliver Stewart, tenor, a pupil of Frank La Forge, has been engaged as soloist in the Church of Divine Paternity, New York. Engagements in All Souls' Unitarian Church and with the Women's Choral Club in Jersey City were among Mr. Stewart's other activities.

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## Miss Dilling Sails for Europe After Closing Active Concert Season



Mildred Dilling, Harpist

Mildred Dilling, harpist, recently brought her season of nearly 100 engagements to a close and joined the exodus of musicians for Europe last week for a summer of study and recreation. Upon her arrival at Southampton, she was to meet a party of friends for a motor trip through England, after which concerts are planned for London and other cities in the British Isles. Following these, Miss Dilling will leave for Paris, where she will be heard in concert and will also spend some time in study with Mme. Renié, well-known harpist and teacher. Miss Dilling will probably make a tour of Italian cities late in the summer and will return to America in time to begin an extensive transcontinental tour in October. She was accompanied abroad by Marie Tonetti, one of her talented pupils. Recent engagements have been in Boston, Brookline, Concord, Troy, Plainfield and Greenwich.

### Washington Heights Musical Club Hears Astrid Fjelde

A beautiful voice and charming personality distinguished the recital given by Astrid Fjelde, soprano, for the Washington Heights Musical Club, of which Miss J. R. Catheart is president, on May 18. Songs by Grieg and Berger, sung to the original texts, gave the audience especial pleasure. Miss Fjelde was no less successful, from a musical point of view, in a classic aria by Gluck, in Schubert lieder and in songs by Hageman, Schindler and Sibella. Accompaniments were well played by Walter Golde, whose "Awakening" was included in one of Miss Fjelde's groups. Open meetings of the club's junior branch were held from May 17 to 24.

### Plan Studio Building for Musicians

A cooperative fifteen-story studio building, to stand at 332 West Fifty-seventh Street, is planned by Payson McL. Merrill Company, Inc. A special point in the plan is an absence of restrictions as to the practice of music in one portion of the building, and the inclusion of soundproof walls. One advantage of the site is its nearness to Carnegie Hall, and the design calls for studios that can also be used as house-keeping suites. Charles W. Buckram is the architect.

### Graffman Violin Pupils in Recital

The second violin recital by pupils of Vladimir Graffman was given in Steinway Hall recently. Music by Corelli, Wieniawski, Lalo, Max Bruch, Viotti, Vieuxtemps, Nardini and Auer comprised the program, which was handled in an admirable style by Benjamin Debowsky, Bessie Aranow, Samuel Nowick, Beatrice Matava, Walter Bray, Abe Zifkin, Lillian Rosenfeld, Nick Kambourakis, William Mais, Joseph Gingold, Thelma Rawson and Sadie Swartz. Diana Graffman accompanied.

### Mabel Zoeckler Is Church Soloist

Mabel Zoeckler, soprano, a pupil of Calvin Coxe, has been engaged as soloist in the Marcy Avenue Baptist Church,

Brooklyn. Her bookings this season have included appearances in the Fuller School for Girls, Ossining, N. Y., with the National Arts, Salmagundi and Smith College clubs, the League of American Pen Women, the Contemporary Women's Club of Brooklyn and in Clinton Avenue Congregational Church. A recital in Utica, N. Y., was also on Miss Zoeckler's list.

### MISS SONIN'S ART APPEALS

#### Interpreter of Juvenile Songs Warmly Admired in Recital

Frances Sonin, soprano, interpreter of juvenile character songs, was heard in recital in the Town Hall on the evening of May 22, with Helene Whitaker at the piano. Miss Sonin's program was divided into five groups, all of which she delivered in costume except the final one in which she appeared as "Frances," that is, as herself. The other groups were Japanese, Chinese, Russian and a New York street gamin. All were delightful. Miss Sonin, with rather slender vocal equipment, has such a delicious sense of humor and such an obvious gift of characterization that she "put over" all her numbers to the hilarious delight of the audience, which demanded numerous encores throughout the program. Mana Zucca's "Big Brown Bear" was particularly appreciated and other numbers especially well sung were Bainbridge Crist's "Chinese Mother-Goose Rhymes" and two Russian folk-songs. Miss Sonin's audience was an unusually large one.

J. A. H.

### Operatic Artists Aid Beth Moses Hospital in Brooklyn

A concert in aid of the Beth Moses Hospital, arranged by the Women's Auxiliary and given in the Academy of Music, Brooklyn, on May 19, brought forward a number of operatic artists, whose singing was greatly enjoyed. In a soprano aria from "Aida" Ruth Coleman displayed a voice of dramatic proportions. Evelyn MacNevin, contralto, stirred much enthusiasm with her finished interpretation of "Mon coeur s'ouvre ta voix" from "Samson et Dalila"; and the duet from "Trovatore," which she sang with Nicholas Busanovsky, tenor, was an outstanding feature of the evening. Vanette Van Sweringer, soprano, was heard to advantage in *Santuzza's* plaint from "Cavalleria." David Yaroslavsky and Mortin Horodas, baritone and bass, like Mr. Busanovsky, sang splendidly throughout. The Manhattan Grand Opera Orchestra under Eugene Fuerst added to the general pleasure by playing the Overture to "Mignon" and the Dance of the Hours from "Gioconda."

### Os-ke-non-ton Sings at Pageant

Os-ke-non-ton, Mohawk baritone, was a picturesque figure in the Dutch pageant recently given in Town Hall to celebrate the 300th anniversary of the settling of New Amsterdam. Wearing his tribal costume, Os-ke-non-ton sang a number of Indian songs impressively. Indian dances and "The Purchase of Manhattan" were features of a vivid program, which was given under the auspices of the committee of the Historical Round Table, the chairman of which is Mrs. Henry A. Alexander. Members of the pageant committee were Mrs. Schuyler Neilson Warren, Mrs. Walter Graeme Eliot, Mrs. Ben Ali Haggin and Mrs. Christopher Wyatt.

### Phoebe Settlage Gives "Rehearsal" Recital in Stephens Studio

A "rehearsal" recital, in preparation for her concert in Tiffin, Ohio, was given by Phoebe Settlage recently in the studio of her teacher, Percy Rector Stephens. Miss Settlage, who was formerly on the vocal faculty of the Heidelberg University, Tiffin, used her charming soprano voice with artistry, in a program comprising music by Bizet, Schumann, Brahms, Schubert and Wolf. Herbert Goode accompanied.

### Artists Join in Concert in Wadleigh High School Auditorium

Several artists joined in an interesting concert in the auditorium of Wadleigh High School on the evening of May 22. The program was given by Florence Hendrickson, contralto; Max Josman, baritone, and Max Bild, violinist. Miss Hendrickson opened with a group of three numbers, "Oh, del mio amato ben" by Donaudy, "Plaint d'Ariane" by Coquard and "Die Lorelei" by Liszt, and disclosed a colorful voice of wide range and fine quality. She was especially

successful in the Liszt song, which was well received by the audience. Miss Hendrickson was also heard in groups of songs by Schubert, Gere, Del Riego, Goatley, Bassett and in "Adoration" by Telma, for which the obligato was played by Mr. Bild, who showed fine artistic attainments in two solo groups, including Tchaikovsky's "Song without Words," Gossec's "Tambourin," Sarasate's "Zigeunerweisen" and Kreisler-Marten's "Andantino." Mr. Josman showed promise in three groups by Schubert, Grieg, Brahms, Sibella, Mozart, Jensen, Chadwick and Manney. He uses his voice well and sings with taste. Johanna L. Bayerlee, teacher of Miss Hendrickson and Mr. Josman, was the capable accompanist for all the artists. An enthusiastic audience, which completely filled the auditorium, demanded numerous encores.

A. E.

### Singers from Massimo Etzi's Studio Give Varied Program

Massimo Etzi, voice teacher and accompanist, presented three of his pupils in a program at his studio on Saturday afternoon, May 24. Josephine Hoffer, soprano, opened the program, singing three familiar English songs, accompanied by her daughter, Dorothy Hoffer. She has a lyric voice which she uses with skill. Francesca Pasella was heard in an aria from "Faust," sung in excellent Italian, and a convincing interpretation of "Adios" from Massenet's "Manon." Angeline Sena, soprano, sang an aria from "Traviata" with clear cadenzas and fine enunciation, adding a song by John Barnes Wells as an encore. Mr. Etzi contributed three numbers which aroused his audience's enthusiasm. Mrs. Hoffer was heard again in some English songs and Miss Pasella sang "Connais tu le pays" from "Mignon" and *Mimi's* aria from "Bohème." Miss Sena closed the program with a fine presentation of an old air of Lotti and "Caro Nome" from "Rigoletto," which the large audience warmly applauded.

H. J.

### Proschowsky Leaves for Master Classes at Minneapolis School

Frantz Proschowsky has brought to a close his first season in New York. He left on May 24, for Minneapolis, where he is to conduct a master class at the MacPhail School of Music. His time there was completely booked two months ago. Rogelio Baldrich, tenor, who is studying with Mr. Proschowsky, has been engaged as guest artist for the Cincinnati Opera Company, opening in that city in June. Another pupil, Velma Loraine Lyon, has just returned from successful engagements in St. Louis, Kansas City, Pawtucket, Boston and Providence. Camille Robinette, dramatic soprano, who formerly lived in Chicago, is completing her studies at the Proschowsky studios, and will make her New York debut later this season.

### Caroline Lowe Singers Give Program

Caroline Lowe held her regular "class evening" in the Scudder School Auditorium recently as an "open evening." The pupils who gave the program, which was comprised of oratorio and operatic arias and ballads, were Doris Makstein, Myrtle Purdy, Anna Harrison, Betty Blauke, Margaret Bradley, Nicholas Clarkson, Ralph Pembleton, Charles Hoerning, Robert Maher and Sam Cibulski. The evening began with a piano solo by Norman Curtis. J. Fletcher Shera spoke in terms of appreciation of what the pupils had accomplished.

### Louise Stallings Sings with Club

Louise Stallings, soprano, was soloist with a choral club under the direction of Louise Mundell, in Richmond Hill lately. Miss Stallings has only recently returned from a series of successful engagements in the South, including recitals in Louisville, Ky., and Richmond, Va.

### May Korb Under Johnston Management

May Korb, soprano, has signed a contract whereby she will be under the exclusive management of R. E. Johnston next season.

### Weigester Studios Outline History of American Music

A series of programs, outlining the development of American music, has been recently concluded in the Hotel McAlpin under Mrs. Robert G. Weigester of the Weigester Studios. These programs, given before the Manhattan Chapter of the D. A. R., touched upon English songs that were progenitors of American vocal music and followed the development up

to modern compositions. Soloists were Marie Toledano and Dorothy Hawkins Burke, sopranos; Ruth Somers Price, contralto; Clyde Burroughs, baritone, and Emil Pollock, pianist. Charles Wood, George Koenig, Leo Ennis and Frederick Phipps formed a quartet. Accompanists were Doris Adams and Louise Weigester.

### NEW TRANSCRIPTION HEARD

#### Germaine Schnitzer and Charles M. Courboin Play Franck Work

The fourth program in the silver anniversary series in the Wanamaker Auditorium, shared by Germaine Schnitzer and Charles M. Courboin, was notable for the first performance in New York of Mr. Courboin's organ arrangement of the orchestral part of César Franck's *Variations Symphoniques*. With Mr. Courboin at the organ and Mme. Schnitzer playing the piano, this number was given an authoritative reading.

In two groups of solos, Mme. Schnitzer, happy when the music under her fingers called for especial clearness, played the *Prélude* in G Minor of Rachmaninoff, Brahms' *Capriccio*, the Paderewski *Minuet*, Liszt's "Venezia e Napoli" and "Sous Bois," by Staub. The Ampico repeated her playing of the last-named number from a record recently made.

The concert was opened by Mr. Courboin, who played the Bach *Passacaglia* with the mastery for which he is celebrated.

P. K.

### Duse Memorial Opera Production Aids Fiume Children

Tubercular children in Fiume will benefit by the performance of "Carmen" given in the Manhattan Opera House on May 25, by the Puccini Opera Company as a memorial to Eleonora Duse. Madeline Hart sang *Carmen*. Others in the cast were Beatrice Mack, a niece of Judge Julian W. Mack, Fidelia Solari, Charles Hart, Millo Picco and Italo Picchi. Alicia Pallatelli gave a brief address during an intermission. The organization which is collecting money for these children is headed by Justice John J. Freschi. Prince Gelasio Caetani, Italian Ambassador, indorses the movement; and honorary presidents are three former American ambassadors to Italy, Richard Washburn Child, Robert Underwood Johnson and Thomas O'Brien.

### Berumen Pupil Gives Piano Recital

Excellent technic and intelligent interpretations marked the piano recital given by Sara Newell, a pupil of Ernesto Berumen in the La Forge-Berumen studios recently. The outstanding feature was a group of Chopin, including the F Minor Ballade; three études and the Scherzo in C Sharp Minor. Works by Schubert, Liszt, Debussy, Rachmaninoff, Glinka, Balakireff and Paderewski made up the list.

## PASSED AWAY

### Theodore Morse

Theodore Morse, composer of old-time popular songs, died on Sunday evening, May 25, at his home in New York, at the age of fifty-three. Just before his death Mr. Morse listened in on the radio to some of his old songs which were broadcast at the Sunday night concert at the Capitol Theater. Among his famous songs were "Mother," "Dear Old Girl," "Blue Bells" and "Arawanna." Mr. Morse was a member of the recent deputation to Washington, D. C., to protest against the free broadcasting of their songs. Victor Herbert, who died this week, was also a member of the deputation.

### Louis Felsberg

NEW HAVEN, CONN., May 26.—Louis Felsberg, for 30 years president of the Musicians' Association of New Haven, died here yesterday of pneumonia. He was the son of the late John G. Felsberg, leader of Felsberg's Band, famous throughout New England a generation ago. He was a delegate to the recent convention of the American Federation of Musicians in Colorado Springs.

### Johann H. Beck

CLEVELAND, OHIO, May 27.—Johann H. Beck, local composer and conductor, died suddenly in an automobile last night while discussing the death of his friend, Victor Herbert. Mr. Beck was returning from a concert and was on his way to a hotel to meet the musicians. Death was due to heart disease. He was in his sixty-sixth year.



# Jackson Initiates Festival for Mississippi

**Success of Two-Day Program Assures Undertaking as Annual Event—Clubs and Musical Organizations Take Active Part—Visiting Artists Applauded by Great Audiences**

JACKSON, MISS., May 24.—With the indorsement of Gov. H. L. Whitfield and Mayor Scott of Jackson, with A. D. Wicks as an untiring president and general manager of the Festival Association, with public-spirited business men aiding, Jackson spent months in preparing for its first State festival, and the event was a great success from every viewpoint. But for the timely and generous financial assistance of R. E. Kennington, who underwrote all expenses, the festival could never have been held. As conductor, the association was fortunate in having Alfred Hosken Strick, who last fall came to Jackson as dean of music of Belhaven Seminary.

From the start things were run on a business-like basis, C. L. Macdonald seeing that all Mississippi knew about the big effort. A chorus was organized, the community chorus founded by Dr. B. E. Mitchell forming the nucleus.

Gaul's "Holy City" was presented with Marie Sundelius, soprano of the Metropolitan; Mildred Bryars, contralto; Frank Slater, tenor, and Charles T. Tittmann, bass, as the soloists.

Prior to the performance of the "Holy City" there was a concert by the boys' band of Jackson under D. H. McCosh, the Jackson Symphony under Roger Philip and the Jackson Male Chorus under Mrs. A. S. Yerger. The chorus and four soloists in the cantata were accompanied by an orchestra made up of local theater musicians, who gave their services for the occasion. Mrs. W. J. Buck and Frances Heald, pianists, also assisted.

Jackson High School girls gave the cantata, "Three Springs," with the assistance of 100 school girls from Vicksburg on the afternoon of May 2. Other numbers were presented by the Jackson String Quartet, Robert C. Pitard, director; the Millsaps Glee Club, under Dr. Hamilton; the University of Mississippi Glee Club, and vocal and string quartets from the State Institute for the Blind.



PROMINENT FIGURES IN MISSISSIPPI'S FIRST FESTIVAL

The Upper Photograph Shows, from Left to Right: Charles T. Tittmann, Bass; Mr. Meaders; Marie Sundelius, Soprano; R. E. Kennington, Guarantor of Festival, on Whose Estate the Photograph Was Taken; Mildred Bryars, Contralto; Dr. Alfred H. Strick, Conductor, and Frank Slater, Tenor. The Lower Photograph Depicts the Conductor and Soloists with Chorus of High School Girls Who Sang at the Festival

The festival was brought to a close on the night of May 2 by a concert given by Mme. Sundelius, Miss Bryars, Mr. Slater and Mr. Tittmann, assisted at the piano by Dr. Strick, Mrs. Heald and Clara Wright of Jackson, who accompanied Miss Bryars in Miss Wright's song, "In Sympathy." The program

was concluded by the Sextet from "Lucia," in which Mr. Tolle and Mr. Wright of Jackson joined.

The festival was voted a huge success, especially by the evening audiences of between 4000 and 5000 persons. This assures a Jackson festival as a permanent annual event. A. C.

## TO PRODUCE NATIVE OPERA AT BIENNIAL

**National Federation, at Board Meeting, Chooses "Echo" by Frank Patterson**

By Blanche Lederman

KANSAS CITY, Mo., May 24.—The twenty-fifth annual board meeting of the National Federation of Music Clubs was held at the Hotel Muehlebach, May 14-17, and was attended by more than 100 officers and delegates representing practically all State and district presidents, besides the officers and national chairmen.

Plans for the next biennial at Portland, Ore., in June, 1925, were outlined by the program chairman, Mrs. Cecil Frankel, an important feature being the presentation of an American opera, the choice of which has fallen upon Frank Patterson's one-act work, "The Echo."

The Biennial Program Committee is as follows: Mrs. Cecil Frankel, chairman; Mrs. W. E. Thomas, Mrs. Edgar Stillman Kelley, Nan B. Stephens and Mrs. E. J. Ottaway.

A number of new rules for the biennial contests for young artists in voice, violin and piano were recommended by the board, and the contest circular will be issued shortly by Mrs. E. H. Wilcox, national chairman. The contests for students and juniors have been abandoned; these contests for younger members will be confined to the State.

A new department, "County Fair Music," was introduced at this meeting, with Miss I. M. McHenry of New York as chairman. It is hoped through this

## Malibran Is Heroine of Latest Paris Play

PARIS, May 23.—One of the most recent plays to hold the interest of the Parisian public is "La Malibran" by Gustave Grillet at the Théâtre Sarah Bernhardt. Mr. Grillet has constructed a play around the life of Maria Malibran, daughter of the famous Manuel del Popolo Garcia, Malibran the banker, into a marriage with whom she was hurried by her father in New York, and Charles de Bériot, the violinist. The play concludes with the death of the singer in Manchester, Eng., and while interesting dramatically, is the result, to a large extent, of the imagination of its author rather than historical fact.

department to interest thousands of persons ordinarily indifferent to music. The work is under the general supervision of Mrs. Oscar R. Hundley.

Mrs. F. A. Seiberling, chairman, reporting on the Educational Course of Study now before the clubs, declared that interest was growing constantly and that already the number of States and clubs adopting the course far exceeded expectations. It is anticipated that by next fall locally seventy-five per cent of the music club members will be studying this course.

News of the presentation of De Leone's opera, "Alglala," scheduled for May 23 and 24 at Akron, Ohio, created much interest. This, together with the performance of Ralph Lyford's opera, "Castle Agramant," and an opera at the biennial, will make three native operas to be performed in one season under the direction of, or sponsored by, the National Federation.

The new hymn contest in the Sunday Schools, based on twelve hymns chosen from the new Federation Hymnal, "Songs of Service," which is just off the press and was seen for the first time at the board meeting, is arousing widespread interest. The contest is under the direction of Mrs. Grace Mabey, chairman.

The visitors were entertained by the local Federation and Civic Opera Association. Mrs. W. B. Nickels, Missouri member of the National Board, was hostess at a musicale at the Blue Hill Country Club May 13, and the Kansas City Federation arranged a banquet at the Muehlebach the same day, when a musical program and five-minute talks comprised the program. The Haydn Male Chorus, John R. Jones, conductor; Arch Bailey, baritone, and Marion Talley, soprano, were warmly received by the audience. The Kansas City Musical Club sponsored a musicale on May 16 and the Civic Opera forces gave a performance of "Butterfly" on May 14.

## "Elijah" in Operatic Form Is Feature of Tarkio, Mo., Festival

TARKIO, Mo., May 24.—Mendelssohn's "Elijah" was sung in operatic form, under the baton of Robert D. W. Adams, the new director of Tarkio College Conservatory, as part of the annual Music Festival. Visiting artists heard in the cast included Arch Bailey, Mrs. W. Dale Clark and Eugene Christy and another principal singer was Letha Peckham of the Conservatory faculty. Local artists formed the chorus and ballet. The St. Louis Symphony gave concerts during the festival.

## Berlin Radio Enthusiasts Wear Antennae in Hats

INDIVIDUAL radio sets that can be comfortably carried in one's pocket and used as the owner strolls about the streets constitute the latest wireless novelty in Berlin, according to cable advices from that city. As the antennae of this invention sprout up in the hat of the listener-in, a more highly developed appreciation of singers' head tones may be forecast as a logical development. By means of this "rinktum," radio enthusiasts may hear music as they walk. Forty thousand orders were placed for these diminutive sets the first week they appeared on the market and their popularity is not menaced by the fact that the price, now \$1.75, may yet be reduced to \$1. Dr. Otto Maresch is the inventor.

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